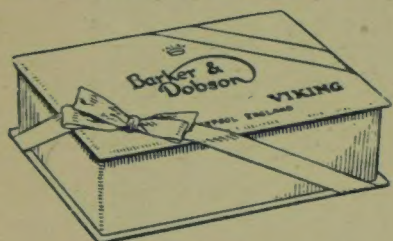


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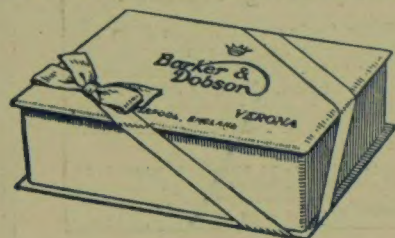
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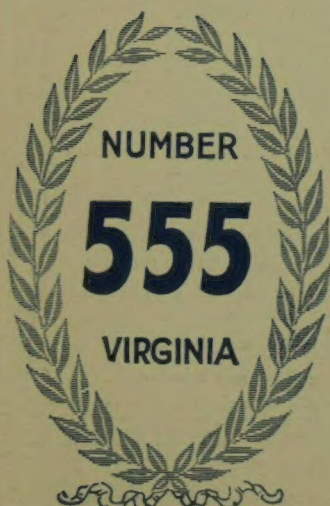
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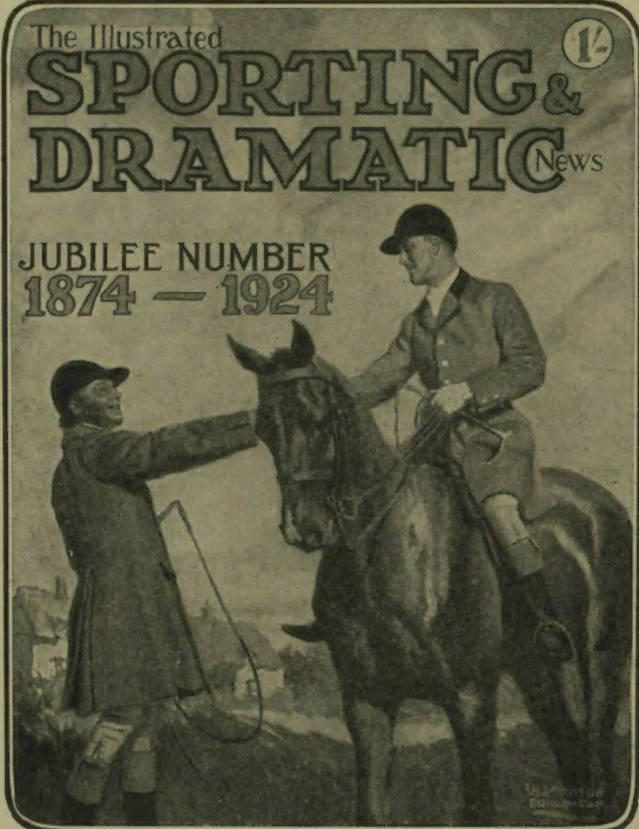
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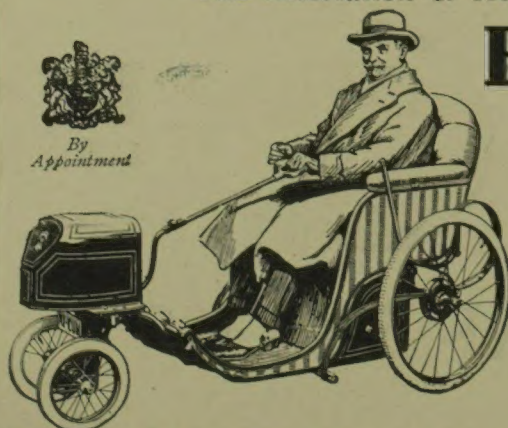
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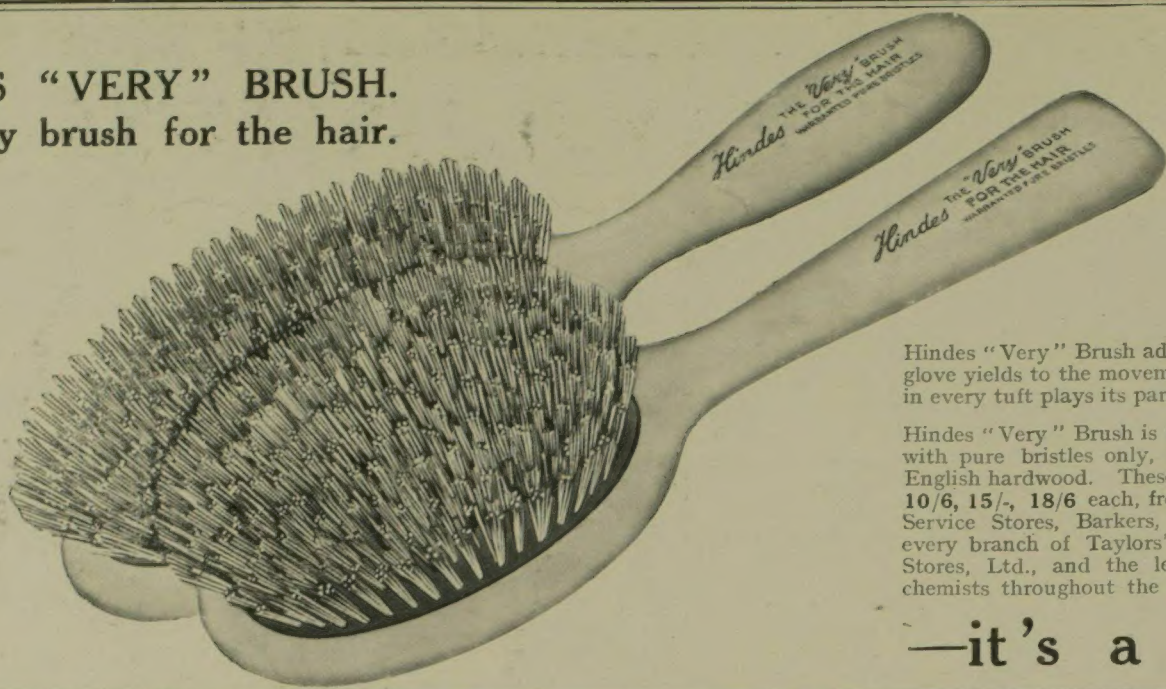
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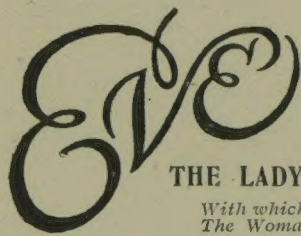
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Striving in friendly rivalry they have produced such a regalia of garden jewels as you have never before seen. All are full-sized gardens and together they occupy the whole of the big Olympia annexe, and

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Come to Olympia to-day.

# *The Daily Mail*

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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MARCH 1, 1924.

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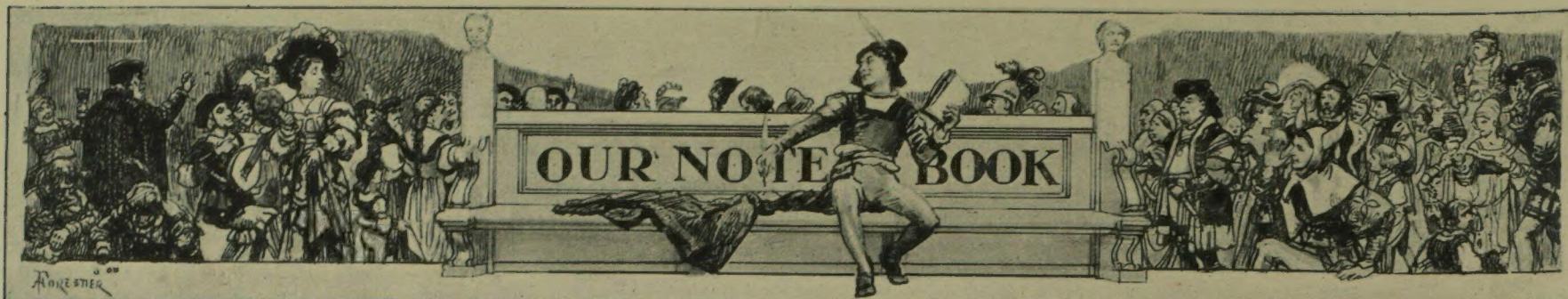


## A HUNTED STAG TAKES TO THE SEA: A WEST COUNTRY PARALLEL TO THE RECENT INCIDENT WITH THE MID-KENT STAGHOUNDS—A SPECIAL DRAWING BY THE WELL-KNOWN SPORTING ARTIST, MR. LIONEL EDWARDS.

The hind which recently swam out to sea near Rye, when chased by the Mid-Kent Staghounds, was picked up by a French fishing-boat and landed at Etaples, where it caused many complications between the French Customs, Police, and Port authorities. The Master of the hunt, Brig-General T. M. S. Pitt, wished to bring the animal home for "pleasant retirement in a paddock," but abandoned the plan owing to quarantine difficulties. It was stated that the hind would be turned loose in French woods. Mr. Lionel Edwards illustrates

for us a similar incident with the Devon and Somerset Staghounds, at Bossington Beach, Porlock, the quarry on this occasion being a stag. "Wild deer," he writes, "when hunted often take to the sea, and in rough or foggy weather not infrequently escape, landing safely somewhere down the coast out of sight of the waiting huntsman. They are strong and active swimmers and are not often drowned. Similar incidents of deer being taken by passing boats have been reported from the West Country."—[Drawing Copyrighted in the United States and Canada.]





By G. K. CHESTERTON.

MR. H. G. WELLS recently wrote a criticism of a book by Mr. Belloc on our relations with America, on which I also have commented in this column. Mr. Wells complained of many things, even down to the detail of Mr. Belloc's use of italics. And a correspondent actually wrote to the paper suggesting that Mr. Belloc's use of italics proved him to be a lunatic. It would be easy to reply that Mr. Wells's use of little dots is sufficient to prove that he is dotty. The correspondent is still at large. But if that study of psychology for social purposes, in which Mr. Wells now puts his trust, proceeds to the desired lengths along these lines, there seems every probability of Mr. Wells and Mr. Belloc being put into adjoining padded cells.

Meanwhile, the question itself is too interesting to be spoilt with such idiocies. I am moved to consider it here, because one phrase of Mr. Wells happens to be very like another phrase of mine, used on this page about this subject. That is, it is very like, only quite different. I said that, in the nightmare feeling of unnatural novelty which an Englishman has when first visiting New York, almost the worst element was a sort of wild whisper that the whole world might come to that. Being now out of the noise of New York, and in the normal possession of my wits, I do not, of course, believe for a moment that this will happen. It was simply the worst thing that I could imagine happening. It was the crisis of the nightmare; soon after which I woke up to the real world.

But the curious thing is that what was to me a nightmare is to Mr. Wells a Utopia. He does not mention it as the worst thing that could happen, but as the best thing that could happen. And by a process very common in his case, of which I never could quite grasp the connection, the proposition that it is the best thing that could happen is accompanied by the prophecy that it will happen. I never can be quite certain, in the case of Mr. Wells, whether the wish is father to the thought or the thought to the wish. But I hope it is the former, for it is a far more chivalrous illusion than the latter. I prefer a romantic dreamer who likes a thing before it comes, and then persuades himself that it is coming, to the much more servile fatalist who first thinks that a thing is coming and then forces himself to like it.

Anyhow, Mr. Wells does definitely say that he hopes we shall go the same way as America, and believes as well as hopes it. He does not say precisely to what extent the imitation is to go. There are certainly a number of modern developments or recent historical innovations in America in which we are not only backward but definitely deficient. The practice of burning niggers alive, for instance, is one that is distinctly American, in the sense that our own insular habits have not only neglected it but excluded it altogether. The same is true of the somewhat similar experiments in eugenics, or the proposals for the police control of mating and the rearing of children, with which many American local governments have played about more or less. Indeed, the lynching of niggers really is, almost by definition, one of the modern experiments in eugenics. It is a eugenic experiment because it is done deliberately with the purpose of discouraging sex relations between two racial types which are considered incompatible.

Eugenics and lynching both spring from the same strange, fierce, and restless element in the American compound; and, knowing what that atmosphere is,

I am not surprised at the two going together. Nor do I doubt that, if ever Americans did seriously establish such laws, they might quite possibly enforce them with such punishments. But it is not quite clear whether this is the sort of atmosphere towards which we are all evolving, or towards which we ought to be eager to evolve.

But the next point is much more important. Mr. Wells would probably say that he did not wish the world to evolve in this particular direction. But if the world is merely evolving, Mr. Wells will have very little to do with it. In other words, if England and America really are growing into closer intercourse whether we like it or not, that intercourse will take its own form whether we like that form or not. Now to a certain extent it really is taking its own form, and jolly bad form too. The sort of

substances of England and America. It is simply to spread the scum of America all over the top of England.

In other words, it is idle to congratulate ourselves on societies assimilating or combining, unless we are likely to like the combination. They can combine in a hundred wrong ways for one right way; and, in fact, they are obviously combining in the wrong way. Now in truth it is a business of most delicate and deadly difficulty to combine—that is, to combine the good in different things and produce something better. If anyone will try it by mixing up all the colours in a paint-box, he will soon discover whether it does indeed produce the most beautiful colour in the world. But Mr. Wells, both in his review of Mr. Belloc's book and elsewhere, seems to have no notion beyond the advantages of a general mix-up.

He gravely rebukes Mr. Belloc for not taking account of Siberia, and various other more or less unknown districts, in his insistence on the necessity of preserving the tradition of Rome. Those of us who do not measure things by size may perhaps continue to think that Rome has been rather more important than Siberia. But, in any case, what does Mr. Wells propose to do with Siberia? Does he propose to treat it as if we knew all about it, when we know next to nothing about it? Does he propose to trust it to do exactly what we want, when we have no notion of what it wants or whether it knows what it wants? Have we no right to protect the outlines, the forms, the achievements of man, the creations of national culture, against an infinite alien immigration of things possibly inferior and certainly unknown?

That is where this international futurist fails. He may do something; but he cannot know what he is doing. He can open the dykes, if he chooses. He can make a breach in the sea-wall if he likes. He can let loose on us unlimited American influences, just as he can let loose unlimited Siberian influences, if he yearns more especially towards them. But he cannot tell what he is letting loose. He cannot tell whether the American influences will be Oil Trusts or Christian Science or the Ku Klux Klan or the Mormons or the men who burn niggers alive. If England ever does become like America, there is no warrant that it will even be the America that Mr. Wells likes. At present it is quite simply the America of Wall Street and crook millionaires and large advertisements defiling earth and sky; and I should be very much surprised to hear that Mr. Wells liked it.

In the American invasion which is a reality, as distinct from the American alliance which is a dream, there is not even the tiniest trace of anything that is really worthy and admirable in America. The English are no nearer than they were a hundred years ago to knowing what Jefferson really meant when he said that God had created all men equal. They are certainly not likely to get any

nearer to it by listening to rich reactionary New Yorkers telling them in swell clubs and hotels how nonsensical is Jeffersonian democracy. They are no nearer to understanding why democracy in America can at least explode its political scandals and expose its political rascals. It will certainly get no nearer merely by welcoming the political rascals when they take refuge in England, as if it were a paradise of political rascals. But it all comes back to the very simple truth—that things can combine in the right way or the wrong way; and we are combining in the wrong way. Imagination may combine a man and a horse and turn them into the noble Centaur of the legends. But a creature with a big horse's head and only two legs is a very futile monster.



THE JAPANESE ROYAL WEDDING: THE BRIDE, PRINCESS NAGAKO, IN HER MARRIAGE KIMONO, LEAVING HOME FOR THE CEREMONY, TENDED BY HER MOTHER AND SISTERS AS SHE ENTERS THE IMPERIAL MOTOR-CAR.

The marriage of the Crown Prince Hirohito, Prince Regent of Japan, to his kinswoman, Princess Nagako, took place on January 26, before the Ancestral Shrine within the moated Palace of the Emperors at Tokyo. The rites began at an early hour. At 8 a.m., the Lord Chamberlain, as the imperial messenger, went to the Kunis Palace, where the bride was waiting, and escorted her in the imperial motor-car to the Chiyoda Palace. Our photograph shows the Princess leaving home. It will be observed that one of her relatives is wearing a hat of European fashion. Princess Nagako, it may be recalled, is the eldest daughter of Prince Kuni, head of a junior branch of the Imperial Family.

Photograph by International Newsreel; Supplied by Topical.

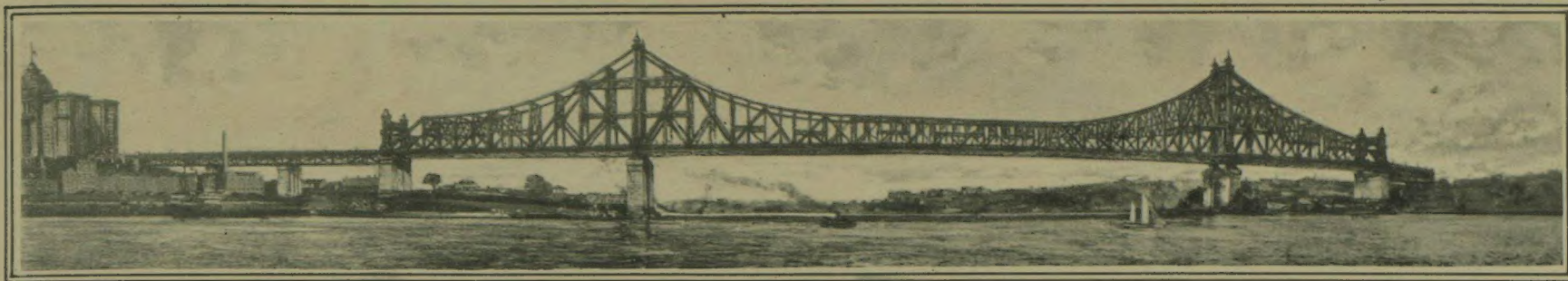
unification that comes through commerce and communications of the mechanical sort is at this moment thoroughly bad for England and thoroughly bad for America.

It may not be the precise form of priggish devil-worship that I have mentioned; but it is something that is in the same sense American and in the same sense quite unfitted to be English. To allow American sky-signs to spoil the view of our old City churches is not to make the American a friend. It is simply to allow the American to act as an enemy—and, indeed, as an invader and a conqueror. To ask American millionaires to swagger about in English society is not to make a better amalgam of the



## HOME AND OVERSEAS ART: ENGINEERING; SCULPTURE; ARCHITECTURE.

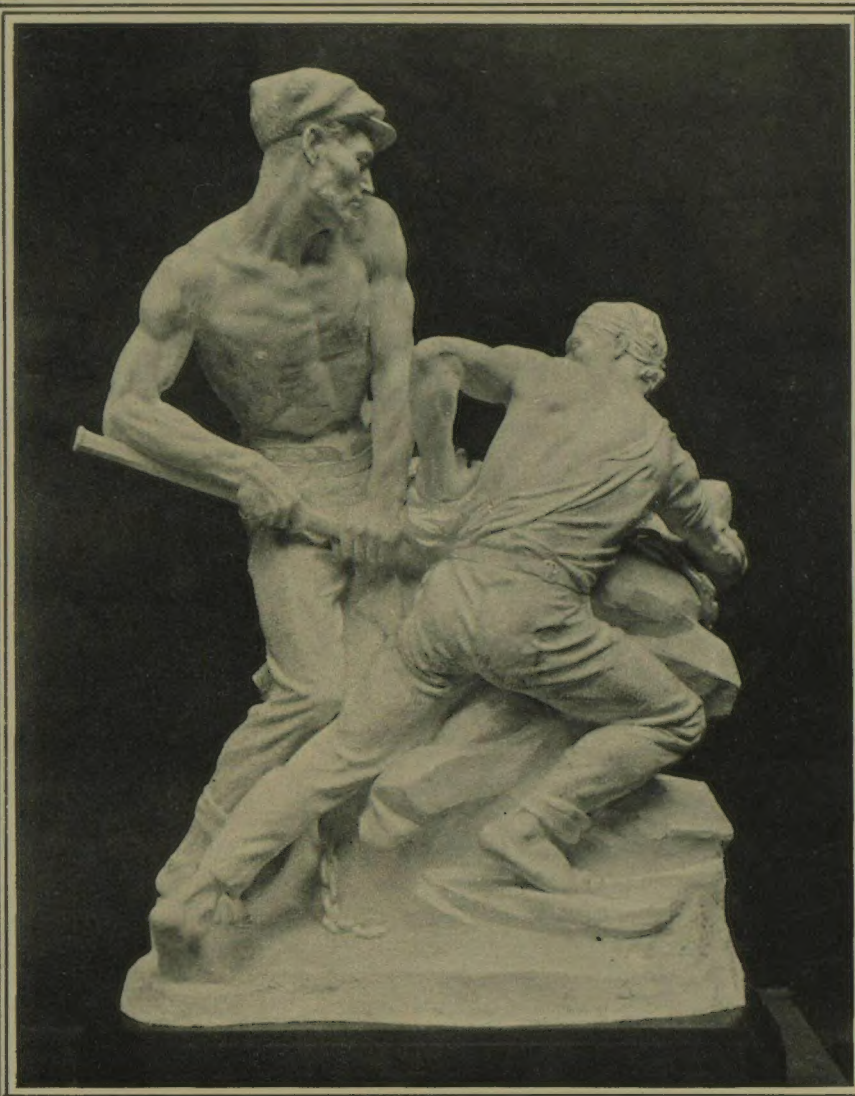
PHOTOGRAPH NO. 1 BY H. H. FISHWICK (SYDNEY); NO. 2 BY G.P.U.; NO. 3 BY COURTESY OF THE BRITISH SCHOOL AT ROME; NO. 4 BY THE "TIMES."



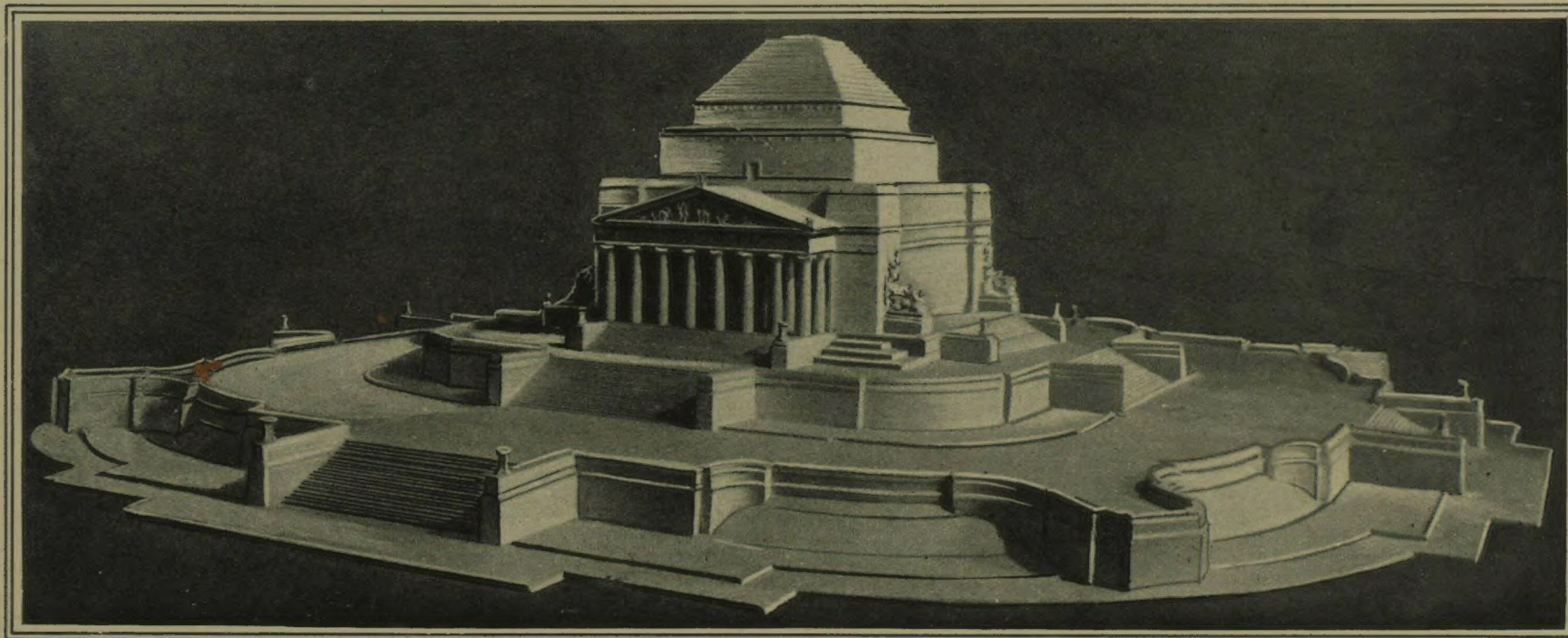
1. CALCULATED TO COST ABOUT £2,000,000, AND TO TAKE EIGHT YEARS IN BUILDING: A DESIGN FOR THE NEW NORTH SHORE BRIDGE IN SYDNEY HARBOUR, WHICH WILL PROBABLY BE CONSTRUCTED BY A LONDON FIRM, AND, WHEN COMPLETED, WILL BE ONE OF THE LARGEST IN THE WORLD.



2. A REMARKABLE FAMILY RECORD OF ART AND CELIBACY: THE SEVEN BROTHERS MARCH AND THEIR SISTER (ALL UNMARRIED) WITH TWO OF THEIR BRONZE FIGURES FOR THE CAPE TOWN WAR MEMORIAL.



3. AWARDED THE ROME SCHOLARSHIP FOR SCULPTURE: "LABOUR"—A GROUP BY MR. DAVID EVANS (ROYAL COLLEGE OF ART AND ROYAL ACADEMY SCHOOLS) RECENTLY PLACED ON VIEW AT BURLINGTON HOUSE.



4. AUSTRALIA'S SHRINE OF REMEMBRANCE, TO BE ERECTED IN MELBOURNE AT A COST OF £250,000: THE WINNING DESIGN FOR THE AUSTRALIAN WAR MEMORIAL, THE WORK OF TWO AUSTRALIAN EX-SOLDIERS, MESSRS. P. B. HUDSON AND J. H. WARDROP—A MODEL OF THE WHOLE STRUCTURE.

The projected bridge at Sydney Harbour will require the use of 50,000 tons of steel. It is to carry four lines of railway, a roadway, with a special track for motor-vehicles, and a footpath. The State Engineer of New South Wales is said to have recommended the Government to entrust its construction to Messrs. Dorman, Long and Co., the well-known London steel manufacturers.—Messrs. March Brothers, of Farnborough, who have just completed an £8000 War Memorial for Cape Town, present a remarkable, if not unique instance of a whole family wedded to art and working together; for the seven brothers and their sister, who keeps house for them, are all unmarried. They do all the designing, modelling,

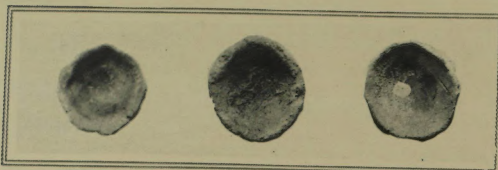
painting, sculpture, casting, and even the packing of their work, themselves. In the above group (from left to right) are Percival, Dudley, Walter, Elsie, Harry, Edward, Sydney, and Vernon March. The bronze figures represent Liberty and a South African soldier. The ages of the brothers range from 30 to 47.—The British School at Rome opened its seventh annual exhibition at the Royal Academy on February 22, and included the works in painting and sculpture for which the Rome Scholarships for 1923 have been awarded, as well as some submitted for the 1924 open competition.—The Australian War Memorial, to be erected at Melbourne, will contain an inner shrine and a rock of remembrance.



# A GREAT DISCOVERY IN THE OLDEST CITY OF WHICH HUMAN RECORDS EXIST: KISH—RELICS 4000 YEARS OLD.

BY COURTESY OF PROFESSOR STEPHEN LANGDON, M.A., B.D., PH.D., PROFESSOR OF ASSYRIOLOGY

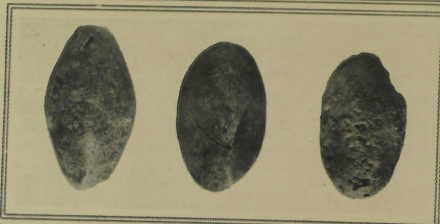
OXFORD, AND DIRECTOR OF THE WELD-BLUNDELL AND FIELD MUSEUM (CHICAGO) EXPEDITION TO KISH.



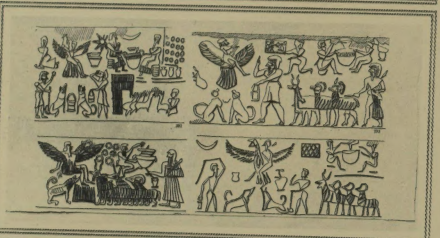
STILL BEARING THE FINGER-PRINTS OF THE CHILD WHO MADE THEM: LITTLE MUD DISHES FROM KISH (THE LARGEST AN INCH ACROSS).



FOUND AT A VERY EARLY LEVEL ON THE SITE OF KISH: KNUCKLE BONES USED IN ONE OF ITS PEOPLE'S ANCIENT PASTIMES.



PROBABLY USED IN ONE OF THE MANY ANCIENT WARS AGAINST KISH: SLING PELLETS OF UNBAKED CLAY.



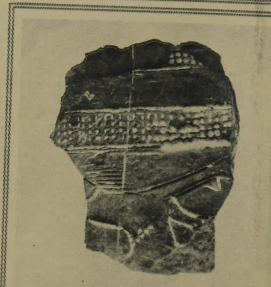
THE FLIGHT OF ETANA, ON AN EAGLE, TO FIND THE MYSTIC PLANT OF REBIRTH: AN ART RECORD OF A MYTHICAL KING OF KISH.



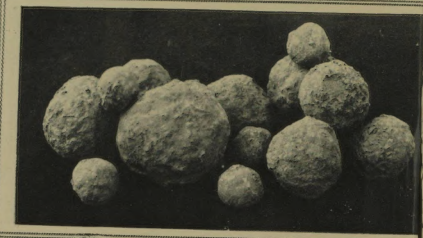
A RECORD OF ANCIENT FURNITURE AT KISH: A POTTERY MODEL OF A STOOL WITH A SEAT OF LASHINGS.



SHOWING ISHTAR, THE WAR-GODDESS OF KISH, WITH CADUCEUS, BOW, AND ARROWS: A POTTERY PLAQUE.



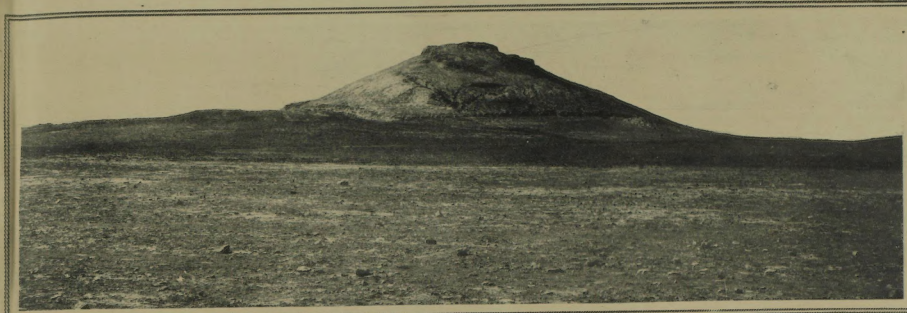
WITH DESIGNS CUT IN WET CLAY AND FILLED WITH A WHITE SUBSTANCE: BLACK, INCISED WARE.



AMMUNITION USED IN ONE OF THE MANY SIEGES OF KISH: BALLISTA BALLS OF UNBAKED CLAY (FROM 2 TO 6 IN. DIAMETER).



WITH A CUNEIFORM INSCRIPTION REFERRING TO A BABYLONIAN KING OF 2211-2176 B.C.: A BAKED BRICK FROM KISH.



ON THE SITE OF "THE OLDEST CITY OF WHICH ANY HUMAN RECORDS EXIST": THE WEST SIDE OF THE ZIGURAT (TEMPLE TOWER) OF KISH, "THE GREATEST CITY OF CENTRAL MESOPOTAMIA FROM 5100 B.C. TO 2872 B.C."—THE SMALLER MOUNDS ON LEFT COVERING THE ANCIENT TEMPLE.



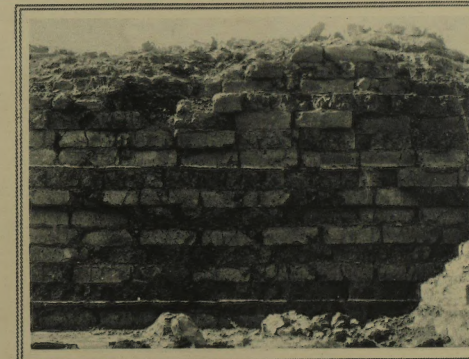
SHOWING THE STYLE OF BUTTRESS ORNAMENTATION USED BY THE ARCHITECTS OF ANCIENT KISH: THE SOUTH-EAST SIDE OF THE TEMPLE PLATFORM.



ORNAMENTED BY STEPPED RECESSES: PART OF THE SOUTH-EAST SIDE OF THE ZIGURAT AT KISH, WITH MASONRY OF SUN-DRIED BRICK.



RECORDING THAT KING SAMSUILUNA (2080-2043 B.C.) REBUILT THE TEMPLE OF THE WAR GOD AND GODDESS IN KISH: AN INSCRIBED BAKED BRICK.



WITH LAYERS OF BURNT RUSHES (SHOWN BY WHITE LINES) AT EVERY SEVENTH, OR SOMETIMES FOURTH, COURSE: A SECTION OF THE ZIGURAT BRICKWORK OF 2080-2043 B.C.

On February 26 was announced a highly important new discovery at Kish, near Babylon, by the joint expedition of Mr. H. Weld-Blundell (on behalf of Oxford University) and the Field Museum of Chicago, conducted on the spot by Mr. Ernest Mackay, under the direction of Professor Stephen Langdon, who supplied us with the above photographs illustrating a slightly earlier stage of the excavations. The new discovery comprises a library of cuneiform tablets, mainly grammars, dictionaries, and commentaries on the Sumerian and Babylonian languages, which should be of great value in deciphering inscriptions; pictographic writing. In a letter which accompanied these photographs, Professor Langdon says: "Kish is the oldest city of which any human records exist, and it was the seat of a semi-mythical line of kings as early as 5000 B.C. One of them was the mythical hero, Etana, the shepherd who is said to have ascended to heaven on the wings of an eagle. (See the above illustration.) He sought the mystical plant of re-birth in the heavenly sphere, but when far above the clouds he slipped from his winged carrier and fell through the air to earth. All of the early kings of Kish, like the pre-diluvian patriarchs of

the Hebrew legends, lived to great ages, varying from 410 to 1200 years each. Kish was the capital of Accad for four long dynasties, and the greatest city of Central Mesopotamia from 5100 to 2872 B.C. It was here that the earliest-known Semitic people first emerge into history, and the scribes of Kish have left us the oldest written records in Babylonia. The modern ruins consist of two tells or mounds, Ohelimer and Inghara. It is at Ohelimer that Mr. Mackay has been excavating, and where he uncovered the lofty temple tower in seven stages and the temple of the war-god Ilbaba and the war-goddess Ishtar. The second mound, which lies two miles east of Ohelimer, probably covers the palace of the ancient kings." The inscription on the baked brick shown on the left says: "Samsuiluna, the mighty king, King of Babylon, King of Kish, King of the Four Regions, has built anew the Unirkidumah (i.e., the Ziggurat, or temple tower) to the god, Ilbaba and the goddess Ishtar in Kish, and has raised its head unto heaven." Samsuiluna (2080-2043 B.C.) was the seventh king of the first dynasty of Babylon. The other brick (on right) records his completion of the temple, and states that it was built by his father, Sumu-la-ilu (2211-2176 B.C.), second king of the first Babylonian dynasty.



## THE CAMERA AS RECORDER:

PHOTOGRAPHS BY VANDYK, BARRATT, CENTRAL NEWS, SPORT AND

THE DEATH  
OF THE  
MEMBER FOR  
THE ARREY  
DIVISION:  
THE LATE  
BRIGADIER-  
GENERAL J. S.  
NICHOLSON.



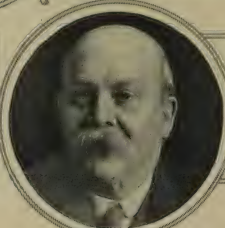
A NEW LORD  
COMMISSIONER  
OF THE  
TREASURY  
(UNPAID): MR.  
C. H. WARRE,  
M.P. FOR  
WANSBECK,  
NORTHUMBER-  
LAND.



THE NEW  
SECOND CHURCH  
ESTATES  
COMMISSIONER:  
MR. GEORGE  
MIDDLETON,  
M.P. FOR  
CARLISLE.



THE NEW  
PARLIAMENTARY  
CHARITY  
COMMISSIONER:  
MR. ROBERT  
RICHARDSON,  
M.P. FOR  
HOUGHTON-  
LE-SPRING.



ON THE DAY OF THEIR WEDDING, AT OTTAWA: PRINCE  
ERIK OF DENMARK AND HIS BRIDE (MISS LOIS BOOTH).



DISCOVERED AT GRAVESEND: THE HALL OF THE CHANTRY OF MILTON,  
WHICH HAD BEEN LOST SIGHT OF FOR OVER 200 YEARS.



CARNIVAL TIME AT NICE, WHERE THE "KING" ARRIVED BY STARLIGHT:  
THE CAR OF "THE MIRACULOUS CATCH."



THE HIND THAT TOOK TO THE SEA, WAS LANDED IN FRANCE, AND HAS BEEN THE  
CAUSE OF MUCH CONTROVERSY: A PHOTOGRAPH TAKEN IN A BARN AT ETAPLES.



WITH ONE OF THE GOBELIN TAPESTRIES (CUT IN HALF) ON THE WALL, AND THE  
OTHER ON A TABLE: THE TRIAL OF THE BURGLARS OF THE VERSAILLES PALACE

## NEWS FROM NEAR AND FAR.

GENERAL, LAFAYETTE, RUSSELL, THE "TIMES," KEYSTONE, AND TOPICAL.

SENIOR  
STEWART OF  
THE JOCKEY  
CLUB,  
IN PLACE OF  
THE LATE  
LORD JERVIS.  
SIR SAMUEL  
SCOTT, BT.



NEW  
COLONEL-  
COMMANDANT  
OF THE  
ROYAL ARMY  
MEDICAL  
CORPS:  
MAJOR-GEN-  
ERAL SIR  
DAVID BRUCE.



A FAMOUS  
DERMATOLOGIST  
AND WRITER  
ON MEDICAL  
SUBJECTS:  
THE LATE  
SIR MALCOLM  
MORRIS.



THE  
DEATH OF  
"TOMMY," M.P.:  
THE LATE  
SIR HENRY  
LUCY.  
THE FAMOUS  
MENTARY  
DIARIST.



AT NEW YORK, ON THEIR WAY TO EUROPE FOR THEIR  
HONEYMOON: PRINCE AND PRINCESS ERIK OF DENMARK.



CARNIVAL TIME AT NICE: THE CAR OF KING CARNIVAL THE 46th  
IN THE CUSTOMARY PROCESSION.



THE END OF THE DOCK STRIKE: MR. BEVIN AND OTHER LEADERS  
AT THE FINAL MEETING AT THE MINISTRY OF LABOUR.



THE ENTHRONEMENT OF THE NEW BISHOP OF PETERBOROUGH: DR. BARDSLEY  
WALKING IN PROCESSION, HIS COLOURED CHAPLAIN PRECEDING HIM.



THE WEDDING OF THE PRINCE REGENT OF JAPAN: KOREAN PRINCES ARRIVING  
AT TOKYO CENTRAL STATION, FOR THE CEREMONY.

General Nicholson was sixty, a distinguished soldier, and an excellent organiser and administrator. He was in command of the great Calais base during the European War.—The wedding of Miss Lois Booth, daughter of Canada's "Lumber King," and Prince Erik of Denmark, nephew of Queen Alexandra, took place on February 11. The Prince has renounced his right of succession to the Danish throne, and the designation of "Royal Highness." Lord Byng of Vimy, Governor-General of Canada, represented the King. The Prince and Princess left for New York, and then came to England. They are to spend some weeks on the Riviera, and then go to Copenhagen. Afterwards they will return to Canada, and, eventually, they will live in California.—Sir Henry Lucy, world-famous as "Tooby, M.P.," of "Punch," was born near Liverpool on December 5, 1845. At the age of about twelve he left school and worked in the office of a hide merchant. Within a few years he took to shorthand, and became a reporter. For a while he edited the "Daily News"; but it was as a Parliamentary "sketch" writer that he won fame.—Major-General Sir David Bruce takes the place of Major-General Sir Owen E. P. Lloyd, V.C.—

Sir Malcolm Morris was extremely well known for his work on skin diseases and in the cause of social hygiene. He took considerable interest in medical publications.—The fourteenth-century Chantry of Milton has been discovered as part of New Tavern Fort, Gravesend. The Fort, which is on the south side of the river, corresponds with Tilbury Fort on the north. The Chapel and Chantry at Milton was founded about 1321-2, and in 1779-80, its site, with other premises, was purchased for the construction of the Fort.—The dockers began work again on February 26. From left to right of our photograph are: Mr. James Sexton, Mr. Ben Tillett, Mr. Ernest Bevin, and (right) Miss Forscy, Mr. Bevin's secretary.—The story of the hind which took to the sea and was conveyed to France is given on our front page.—In October last, two famous Gobelin tapestries were stolen from the Palace of Versailles. The thieves were caught, and have been sentenced. The tapestry seen on the wall was cut by the burglars for ease of conveyance.—The marriage of Princess Nagako and the Prince Regent of Japan took place on January 26. Korean Princes now rank as Princes of the Imperial Blood of Japan.



# STARRING IN "WHERE THE NORTH BEGINS": A WOLFHOUND ACTOR.

FROM THE WARNER FILM, "WHERE THE NORTH BEGINS."



BORN OF PARENTS CAPTURED FROM THE GERMANS DURING THE WAR, AND HIMSELF TRAINED IN CALIFORNIA : RIN-TIN-TIN, AN ALSATIAN WOLFHOUND FILM ACTOR— SCENES FROM "WHERE THE NORTH BEGINS," AT THE MARBLE ARCH PAVILION.

Since Alsatian wolfhounds have become so popular as pets and house-guards, and are also being employed for police purposes, the remarkable performance of one named Rin-tin-tin, in the film, "Where the North Begins," recently produced at the Marble Arch Pavilion, naturally attracted great interest. Of this clever dog's history, and the origin of his name, we are given the following account: "Early in the Great War, a little town near Paris was bombed by German 'planes. All the inhabitants fell victims, except two lovers, Rin-tin-tin and his

sweetheart, Nanette. Seeing them unhurt, the French thought their lives must be charmed. . . . Small dolls of the two lovers, carried by a soldier as mascots, were supposed to be a sure protection. When two shepherd dogs, male and female, were captured from the Germans near Metz, and the female gave birth to a pair of puppies, the soldiers named them Rin-tin-tin and Nanette. The pups were given to Lee Duncan, of the 135th U.S. Aero Squadron, and were under fire with him in France. Later, in California Rin-tin-tin became a highly trained dog."



## KING TUTANKHAMEN GIVES AUDIENCE—HOLDING WHIP AND SCEPTRE.

A "RECONSTRUCTION" DRAWING BY A. FORESTIER, FROM DOCUMENTS SUPPLIED BY PROFESSOR PERCY E. NEWBERRY, AND ERMAN'S "LIFE IN ANCIENT EGYPT."



DESTINED TO CAUSE TROUBLE IN EGYPT AFTER 3200 YEARS: THE NOW FAMOUS PHARAOH WHOSE MUMMY MIGHT PROVE HIS AGE AT DEATH—TUTANKHAMEN RECEIVING HUY, GOVERNOR OF ETHIOPIA.

It was announced on February 20 that the Egyptian Ministry of Public Works had cancelled Mr. Howard Carter's authority for excavation at the Tomb of Tutankhamen, and had instructed the Director of Antiquities to reopen it, while Mr. Carter had taken legal proceedings. Later it was stated that Mr. Carter had been invited to attend the reopening on February 22, and that the Ministry would probably offer Lady Carnarvon a new concession. The dispute postponed the expected discovery of the king's mummy within the unopened coffin found inside the sarcophagus.

An examination of the mummy, it was anticipated, would determine, from physiological evidence, the age of Tutankhamen at his death. Mr. Forestier says of his drawing: "It is based on a mural painting in the tomb of Huy at Thebes (after Lepsius). In the painting are also shown Syrian chieftains, as well as Ethiopians bringing tribute. Only a suggestion of this is offered in the drawing. The King wears the war helmet and holds the whip and sceptre. The Governor bears the sceptre and the fan."—[Drawing Copyrighted in the United States and Canada.]



## BOOKS OF THE DAY.

By J. D. SYMON.

FEW forms of sport can equal that of publishing. Every book is in its way an adventure—a putting of fortune to the touch to gain or lose it all; but the thing becomes a first-class sporting event when the publisher risks not only his capital in the ordinary way of business, but also his reputation as a critic and a prophet. This boldness is commoner than it used to be; and the advertisement framed like a critical article, in which the man of books cries his wares as though he were a reviewer, is now an ordinary feature of the newspaper, and in some instances readable and amusing.

It is doubtful whether readers are moved by a publisher's confident prediction that his new book will create a sensation. In the general volume of such prophecies, the misses are likely to be more numerous than the hits; but, by that lucky dispensation of Providence which has given the public a very short memory, the misses are forgotten; while—such is the kindness of human nature—the occasional resounding hit goes home and obtains credit. Nothing succeeds like success. It would appear, then, to be worth while for the bookseller—I like the older term—to boom his forthcoming volume as a masterpiece before the authorised critics have had a chance to bless or ban.

In saying I like the older term "bookseller" for "publisher," I have laid myself open to criticism; for there is a distinction and a difference, which arose with John Murray the Second. He it was who "divorced the business of publishing from that of selling books." To Scott, Murray named himself as the first to see that "the business of a publishing bookseller is not in his shop, or even his connection, but in his brains." There were booksellers with literary interests before Mr. Murray, but he set up a new relation between author and publisher, and, by insisting on the "With brains, Sir" aspect of his business—as Opie said about the mixing of his paints—he brought the bookseller more closely into line with the men of letters. "Publisher," to be sure, has come to have a finer sound, suggesting the sanctum rather than the counter; but, with all due deference, I still prefer the English term to the Latin derivative, and were I to set up in the most fascinating of all occupations I would call myself a bookseller, and risk it, as Evan Harrington "wrote himself down tailor." Perhaps my favour for the word arises from its pleasant associations with old Mr. Richardson, printer and novelist.

In the dual rôle Richardson has successors. Take away the "on," from his name, and you have that of a publisher-novelist of to-day; which brings me back to the point from which I set out; for Mr. Grant Richards has just been risking his critical reputation, with great skill and daring, over a novel, not of his own writing, but of his own sponsoring. Wisdom is justified of her children, and in this instance the proverb holds good: for the publisher's confidence has been rewarded by the reception of the book. He knew what he was about, and he knew the risk he ran, for in one of his lauds he took care to say, "but you never know." He knows now, and he must be a happy man: for "WINE OF FURY" (Grant Richards; 7s. 6d.) is a palpable hit.

Not unnaturally, in cases where the publisher stakes everything on an opinion in advance, the professional critic opens the book in a mood of more than ordinary scepticism, even when the advocate is thoroughly well qualified to say, "Here is a good thing." I cannot pretend to be any exception to this rule, being but human and a reviewer. Some would say that no reviewer can be human—a delicate question modesty forbids me to pursue further. To our tale again. Scepticism had its innings when I took up the novel, and for a moment it seemed likely to score. This is a Russian story written by an American, and when my eye lighted on the statement that a skating party "bundled into an isvostchik," which would mean that they got inside a cabman, doubts about verisimilitude and so forth assailed me. Once upon a time I was a shocking pedant, who would have made sinful game of a slip like that; but I hope I have now reformed, and although Mr. Leigh Rogers consistently says "isvostchik" when he means "drosky," that has not spoiled for me a story of unusual power, full of vivid pictures of the Russian Terror.

It is not, as far as writing goes, a literary feast. The matter, not the manner, counts here. Sometimes there are really fine passages; and as this is Mr. Leigh Rogers' first novel, he is likely to rise to the level of his best writing in future works. By his matter he prevails. His publisher foretold that no reader once caught by the first two pages could lay the book down, and it is true. Let David Rand, the young American man of business, sent by his firm to open a branch bank in Petrograd during the war, get hold of you and pique your curiosity, as he does in the first line, about his mysterious assistant Radkin, and you are bound to follow him breathless to the end of his adventures, commercial, amatory, and political.

I wish the book had been longer. The subject is so big that it would have borne treatment on the scale of Victor Hugo; but as that is out of vogue, one must be content, and marvel at the large effect attained in such small compass. In atmosphere alone the thing is a *tour de force*. To this add strong characterisation, continual movement, scenes of social life, high and humble, domestic and Bohemian; war on the front and in the streets, the city in the throes of Revolution, the growing dominance of the Reds, the collapse of ordered institutions and its reactions on the men and women Mr. Rogers has taught us to know intimately, and you have the ingredients of

no ordinary drama. It is further to his credit that he keeps it just the right peg below melodrama. That would have spoiled everything. As it is, he manages to bring his Red phantasmagory to a quiet close; all the more tragic that it is so quiet, and set in a sub-Arctic scene, remote from the vortex of horror in Petrograd. It is long since I read a story that realised so keenly the truth of the saying, "we dwell each in our isle of terror and under the imminent hand of death."

Do not, however, run away with the idea that "Wine of Fury" is morbid or revolting. Nothing of the kind. Humanity is ever present amid inhumanity, and there is also the imperative motive of love. The work—for with all its crudities I call it a "work"—fulfils the canon of the master of fiction already quoted: "Passion must appear upon the scene and utter its last word; passion is the be-all and the end-all, the plot and the solution, the protagonist and the *deus ex machina* in one."

Turning to a second new novel, I thought that I was in for another touch of Bolshevism, for one of the characters took a secretarial post under a Russian revolutionary body in London; but nothing came of that in the way of plottings or Red sensation. The lady's occupation with the forces of disorder did not matter to the story, and never came into any prominence. But her former occupation, that of housekeeper to a man with an invalid wife, mattered a great deal, being, in fact, the beginning of terrible trouble arising from what the comic groom in a boys' story which used to delight me, called "an 'orrible case

out stories that are mere variations on the original theme. She has shifted both her period and her scene. "The Counterplot" is a novel of to-day, and the main action takes place in England, although, through the mentality of the characters, she charms the reader with vivid little vignettes of Spain. Like the last, however, it is a novel with a sub-texture of choice and recondite learning—the sort of thing in which the scholar delights—while the material is so deftly handled that it will never (or hardly ever) lead the general reader to think he is being cheated out of the tale that is to him the essential thing.

The book is dedicated to Miss Jane Harrison, the greatest of English women-archaeologists; and, by way of epigraph, beneath the dedication the author has placed the closing phrase of a speech made by Odysseus in the most idyllic of all Homer's stories—the episode of Nausicaa. The words, "but their own hearts know it best," are likely to be echoed and understood in their appropriateness by those who have grasped the symbolism of Miss Mirrlees' wonderful story of love, of religion, and of a life that sought to disentangle its perplexities and express itself in terms of art. The art element is communicated in a play of old Spain through which the heroine seeks the expression that will resolve for her the discords of existence.

The present season, as far as it has gone, seems to promise remarkable things in fiction. Another literary novel—that is, a novel in which the material is episodes of literary history woven together with the right literary touch—is from the hand of a French author, already famous as the creator of Colonel Bramble. M. André Maurois, with a journalist eye, perhaps, on the coming Byron Centenary, published last year, a quasi-novel about the life of another English poet from whose history Byron is inseparable—to wit, Shelley. The book is really a most delightful and ingenious literary study—fact thrown into the form of a romance, which will enthrall every reader who cares for the two poets here drawn to the life with extraordinary skill. It will even capture and persuade those who are not in the first instance devotees of literary history or poetry.

Of this book, "ARIEL" (The Bodley Head; 7s. 6d.), an excellent translation has now been made by Ella D'Arcy, where translation is necessary. Authentic documents, however, such as Jane Clairmont's first amazing letter to Byron, follow the English original faithfully. This would have been an easy trap for a careless or ill-informed translator; but in the present instance such a thing is unthinkable. In M. Maurois' work, I have detected only one serious flaw of fact. He ought not to have included Lady Frances Wedderburn-Webster in the list of Byron's mistresses. There was a great attachment, but no scandal. "Ariel" is not the only new novel founded upon a poet's biography, and among earlier experiments of the same kind Hewlett's more disguised "Bendish" has a special appropriateness at present.

From Shelley and "Childe Harold" it is but a step to Rome and things Roman. This week's article has drifted more and more towards scholarly questions, and, most appropriately, the next book on my list comes from the pen of a scholar who is both a profound Latinist and an authority on Byron. It forms the latest volume of that admirable little series, "The World's Manuals," designed both for the scholar and the general reader. "THE WRITERS OF ROME," by Professor J. Wight Duff (Humphrey Milford; The Oxford Press; 2s. 6d.), carries its recommendation first of all in its author's name, for Dr. Duff's great work, "The Literary History of Rome," enjoys a unique reputation for thoroughness, scholarship, and charm of style. In his microcosm of a Manual he has contrived to give the quintessence of his larger book, with much of its literary grace preserved, and I rejoice to see that some of his earlier verse translations from the Roman poets reappear—for example, the charming version of Catullus's "Vivamus mea Lesbia." Within some 111 pages one cannot expect the reproduction of such triumphs as Dr. Duff's memorable chapters on Lucretius and Cicero in his "History," but here, nevertheless, are infinite riches in a little room; a boon to the beginner and a joy to the expert. A special word of praise is due to the illustrations, in particular the reproductions from a Vatican MS. of Terence, with its quaint miniatures of characters from the "Adelphoe."

To return for a moment to fiction—in "LADY SUSAN AND LIFE" (Chapman and Dodd; 6s.), Miss Storm Jameson has given a free rein to her delicate sense of humour, and has presented us with a little comedy of manners which she describes as an "Indiscretion"—most attractive to discreet people. To come down to a sordid and rather irrelevant detail, it is comforting to see the *six-shilling* novel creeping back. I have just been reminded of a novel about Californian academic and artistic life which I read some time ago with a conviction that the writer was worth watching. The book was "The Swing of the Pendulum," by Adriana Spadoni, who showed great power both over character and scene. Her new book, "THE NOISE OF THE WORLD" (Brentano; 7s. 6d.), takes the reader once more to the Californian scene. With great skill, Miss Spadoni handles intellectual and partly Bohemian society and social problems. The main interest centres round a difficult marriage, in which the husband is an ardent reformer, and the wife, while professing similar principles, is but lukewarm in putting them into practice. The novel sustains the promise of the last, and I should not wonder if Miss Spadoni will yet declare herself as the chief interpreter of the brilliant, intellectual, rather sensuous and cosmopolitan life of California.

## THE MONTH'S MOST POPULAR NOVELS.

"JANE OUR STRANGER." By Mary Borden.

"THE TERRIFORD MYSTERY."

By Mrs. Belloc Lowndes.

"LADY SUSAN AND LIFE."

By M. Storm Jameson.

"THE CURE OF SOULS."

By May Sinclair.

"GERALD CRANSTON'S LADY."

By Gilbert Frankau.

"THE RED LODGE."

By Victor Bridges.

"THE ROVER."

By Joseph Conrad.

"END OF THE HOUSE OF ALARD."

By Sheila Kaye-Smith.

"THE UNSEEMLY ADVENTURE."

By Ralph Straus.

"RICEYMAN STEPS."

By Arnold Bennett.

We have arranged with Mr. Arthur L. Humphreys, of Messrs. Hatchards, of Piccadilly, to supply us each week with a list of books that were specially popular during the past month. These lists will be divided into different categories—Fiction, Memoirs, etc.—and will serve as a guide to our readers.

o' sudden and unexpected pizon," ending in a thrilling murder trial. The book proved to be another of those you cannot lay down until you have read the very last word.

The ex-housekeeper, although she loved the man whose wife died of arsenic-poisoning, was not the suspected person. She might easily have fallen under suspicion, on several counts; but the man did not love her, and the village gossips who were to blame for the whole imbroglio started other hares, with dismal consequences. What pleased me most in the story was not so much the binding and loosing of the knot as the characterisation and the episodes. The disastrous effects of idle and malignant tittle-tattle in a small community have seldom been exposed so neatly, as you will agree when you read, as you must, Mrs. Belloc Lowndes's latest study in criminal investigation, "THE TERRIFORD MYSTERY" (Hutchinson; 7s. 6d.), a drama in which the actors are real people, and not mere pegs on which to hang a plot. The genial jailer who offered, in all kindness, to favour the heroine (whose lover was about to be tried for his life) with a sight of the gallows, is the grimmest piece of back-handed humour I can remember in fiction, and yet, somehow, Mrs. Lowndes makes you believe in the fellow's pure benevolence. No small feat.

To pass now from the fiction of sensation to that of calm reflection and the delicate modulations of the spirit, there lies before me a book for which I have been hoping ever since I read the author's first work—that curious, engrossing, and, to some people, puzzling novel; "Madeleine," with which Miss Hope Mirrlees made the beginnings of what promises to be a great reputation. That story, with its delicately etched pictures of seventeenth-century Paris, and with its strange little drama of a young girl's emotional attachment to Mlle. de Scudéry, author of the interminable "Artamène, ou le Grand Cyrus," gave me an extraordinary, if somewhat bizarre, pleasure, and I wondered what form its successor would take. This has now appeared in "THE COUNTERPLOT" (Collins; 7s. 6d.), and it is no disappointment.

Evidently Miss Hope Mirrlees is not one of those novelists who, having scored a success in one line of country, are content to follow a beaten track and turn



# THE GERMAN EX-CROWN PRINCE AS BOXER: SPARRING AT WIERINGEN.

PHOTOGRAPHS SUPPLIED BY G.P.U.



NOT ANXIOUS FOR ANYTHING MORE THAN SPARRING: THE EX-CROWN PRINCE (RIGHT) AND HIS BOXING INSTRUCTOR—A SKETCH BY HIS DRAWING MASTER.



DRAWN BY THE EX-CROWN PRINCE HIMSELF AT WIERINGEN: A PORTRAIT SKETCH OF HIS BOXING INSTRUCTOR, MR. LACROIX.



HIT CONSIDERABLY HARD BY A DUTCH STUDENT: THE EX-CROWN PRINCE (RIGHT) IN A FRIENDLY BOUT IN HIS GARDEN AT WIERINGEN.



IN HIS BOXING KIT: THE EX-CROWN PRINCE (CENTRE) WITH HIS VISITORS, INCLUDING MR. LACROIX, THE INSTRUCTOR (EXTREME RIGHT).



A BOXER "OF A MODERATE QUALITY, ONLY HIS DEFENCE BEING FIRST CLASS": THE EX-CROWN PRINCE—A STRAIGHT RIGHT.

While he was in exile at Wieringen, the German ex-Crown Prince invited a well-known Dutch boxer, Mr. Lacroix, to give him some lessons. Two Dutch students accompanied Mr. Lacroix, and one of them, Mr. C. P. Eecen, describing their visit, writes: "Opening this private entertainment, my brother and I were soon demonstrating some rounds in the open air, while the Prince watched us with eager interest. As we had apparently boxed in a somewhat robust style, he expressed the desire—when his turn came—to have only a 'sparring bout.' It was rather a curious feeling to find oneself standing in front of the besieger of Verdun, and waiting to get at him with the gloves. One could not help being in a more or less aggressive mood; although one was going to have only a sparring

match with a friendly host, one was willing to show what a good fight meant in the boxing ring! So it was perhaps that I placed my lefts and rights energetically, some of them striking my opponent with considerable force. I remember that after such a blow I found myself whispering: 'Verzeihung' ('I beg your pardon'). . . . On the whole, the boxing Prince stood up to his man. He is, although nearly forty, of a fine suppleness and briskness. In his general appearance he looks more like a well-bred Englishman, trained on the cricket field and golf links, than like the average German of his age, who shows the results of a life half-spent at the beer-table. As to his boxing, it was of a moderate quality, only his defence being first class."



# Found at Holland House: A "Cart." and Diverting Diary.

"THE JOURNAL OF THE HON. HENRY EDWARD FOX—1818-1830": EDITED BY THE EARL OF ILCHESTER.\*

PRECOCIOUSLY enough, Henry Edward Fox, afterwards the fourth—and last—Lord Holland, began his Daily Journal, since found among the manuscripts at Holland House, when he was sixteen. In the maturity of seven years later, he reached the conclusion that it is possible to judge too hastily and too severely! "First impressions are sometimes wrong," he confessed in the secrecy of his diary; "and as it is my art always, to see the worst first, I should have very often to conceal."

Without question, he could be tart, as he himself would have said. He could not help being diverted by distressing subjects. He could be cruel and "catty," as when he described the Baron de Delmar as "a morbid Jew," enormously rich, who had married Emily Rumbold "for the purpose of having an ornamental nurse"; Mrs. Abercromby, wife of that James Abercromby who was to be Speaker, as "strangely attired, something between Qn. Katherine and the muslin of a toilet-cover"; drives with Lady Compton as "sentimental and freezing"; the Lady Petre of 1823 as "of created bores . . . the Phoenix, with no understanding, an enquiring mind about trifles, an incessant tongue and a stentorian voice. What could be sent on earth as a greater scourge to the exquisites!" He could be fickle and indolently careless of career. But he was neither over- "etiquetrical," nor "vulgar beyond permission": in fact, he was of his "gallant" and free-spoken period, one of whom it could not be said that he was "dully flippant, and at his ease before it were well-bred to be so."

A persistent host and diner-out—even when "inflicted" by people who did not "suit" him—he was never in need of "topicks," although he was wont to declaim that everything was monotonously as usual. And he heard talk of or met many a personage whose name was famous or was to be so. His diary is, indeed, a mine of memories at which future historians will peg out paying claims.

Let us begin with that most fascinating of tragic figures, Napoleon. The first entry is trivial: "Napoleon has got a large bell at St. Helena by which he collects his labourers for the garden, which he regularly rings at six o'clock every morning, and sometimes joins them in their work." Then: "General Flahault was with Napoleon on the morning of his abdication at Fontainebleau, and while talking of it he was scribbling on a scrap of paper. When he went out of the room Flahault looked, and found written in every direction, 'Louis par la grâce de Dieu.' When he returned in the Cent Jours he was very curious to know all the Bourbons had said and done about the palaces, and what alterations they had made or planned."

Further as to St. Helena: "The Emperor took the children by the nose and gave them liquorice from a tortoiseshell box he had in his pocket. He takes men by the right ear; both these tricks are marks of great favour." And of Napoleon's death and events preceding it: "It is said he died very devout, and surrounded by priests. That such an understanding should break down to such a degree is very melancholy but not surprising. The last eight years of his life were enough to drive anybody quite mad. . . . At least fifty people had been up to the Emperor's habitation, and had in one or two instances interviews with the Emperor himself, by stealth and at night. Both Bertrand and Montholon declare that his escape could easily have been effected, and that many opportunities occurred and were proposed to him; but he was a man never to attempt anything where concealment or disguise or bodily exertion, was required. If he was not able to walk on board the ship with hat on his head and sword at his side, he would take no measures to go."

Of Napoleon and Josephine there are several notes. Hortense de Beauharnais, daughter of the Empress by her first husband, wife of Louis Bonaparte, and mother of the Emperor Napoleon III., reading her memoirs to Fox, told him: "The manner in which Napoleon first became acquainted with Josephine is interesting and curious. Eugène Beauharnais, then a boy, went to Bonaparte to refuse compliance with the general order that no arms should be kept in

private houses, and declared that he would willingly resign his life sooner than his father's sword. Napoleon was pleased, and, struck by his courage and determination, granted his request and visited his mother."



AN ANCIENT GREEK PROTOTYPE OF THE "HEROINE" IN ROSTAND'S "CHANTECLER": MR. N. D. McADAM (EMMANUEL COLLEGE) AS THE GUINEA FOWL.



AS THE PIGEON IN "THE BIRDS" OF ARISTOPHANES: MR. J. F. CROWDER (KING'S COLLEGE).



AS THE DUCK IN "THE BIRDS" OF ARISTOPHANES: MR. A. R. GODFREY (SELWYN COLLEGE).



"THE BIRDS" OF ARISTOPHANES AT CAMBRIDGE: MR. A. F. CLUTTON-BROCK (KING'S COLLEGE) AS BASILEIA, A GODDESS.

An interesting revival of "The Birds" of Aristophanes, with Sir Hubert Parry's music, was arranged for production, at the New Theatre, Cambridge, on February 26, to be repeated on the four following days. The play, which presents the fantastic and romantic adventures of two Athenian gentlemen in birdland, is based on the old Greek legend that the nightingale was an Athenian princess changed into a bird, with her husband, Tereus, who became a hoopoe.

Photographs by Scott and Wilkinson, Cambridge.

So to others: Wellington booed and hissed by the mob, in 1820; the Duchess of Somerset, "like a marine"; Thomas Campbell, the poet, exceedingly pleased with an idea of his own, and with nothing else; the fifth Duke of Marlborough, his house ill lighted, "and all the servants, I believe, bailiffs"; Mrs. Siddons insisting on putting the candle on the table in the last scene of "Macbeth," despite Sheridan's expostulations; Lady Blessington and D'Orsay; the Bonaparte family; the fifth Earl of Guilford running a University at Corfu, and "a most ludicrous figure, with a velvet bandeau round his head and an embroidered owl in the centre"; and the story-telling Marquis de Funchal, Portuguese diplomatist, who descanted on his presentation to the Pope and his embarrassment when his Holiness gave him "the whole body of a martyr found in terra sancta."

Especially to Walter Scott and Byron.

Of Scott, in December 1818, and at other dates: "Walter Scott is made a baronet—the first poet who has had that foolish honour conferred on him since Sir William Davenant. . . . Hallam has got by his book ["The State of Europe during the Middle Ages"] £5000; W. Scott since he began his novels, £28,000; it seems incredible. . . . Sir W. Scott is very entertaining. He said Goldsmith in company was the greatest fool and least conversable person he ever saw for a man of his talents." This with a bitter paragraph or two on Lady Scott as she was in 1822.

Of Byron, with whose mistress, Teresa Guiccioli,

Fox was to have a lengthy and stormy *affaire*, although at first he found her distasteful: "Lord Byron is living at Venice with a complete seraglio. . . . In face he is not altered (in 1823). A few grey locks scattered among his beautiful black locks are all that announce the approach of that age that has made such an impression on his mind, and of which he talks so much. However, he is only thirty-five. . . . He talked a great deal about Lady Byron, and asked if I knew anything about her or the child. He said it was an odd fact, and perhaps one I should not believe, but that his recollection of her face is so imperfect that he is not sure he should know her again. . . . The biographical accounts of him in the French dictionaries seem to be the most absurd things: in one, they say he drinks out of the polished skull of one of his mistresses. . . . The tones of his voice are as beautiful as ever, and I am not surprised at any woman falling in love with him."

Many, many others pass across the pages and are seen playing their parts in the life of the day, illustrating its coarseness and its refinements, the ways of the worlds of London, the Counties, and the Continent. And, with them and about them, things and episodes that mark the era just as surely as do modes and manners. Fox comments, in 1821: "Tierney gave a lively and witty description of Ld. Essex's alterations, for *improvements* they cannot be called, at Cassiobury. He means to heat the library by steam. The machine is to be regulated night and day underground by an old man who lives there with a *mackaw*, once the property of the banished Countess." Other notes are at least as curious to the modern eye. "My Lady did not appear. I went out with her in the whiskey." "Ly. Mack was a great gig—hat and feathers, plaited cord, and very quizzical indeed." "Hortense showed me to-day a diamond necklace she has for sale; it was valued at £30,000, but she is willing to sell it for 20,000 or even 16,000. . . . Hortense sent it to England at the King's Coronation in hopes he would buy it, but H.M. preferred hiring jewels to acquiring them by purchase."

In such style Mr. Fox, who, it is very evident, had a visiting-list as long as that of Lady Stewart, sister of Sir William Drummond, who is recorded as writing to Mrs. Clephane that, "as she feels the time approach for her to be removed from this world, and as her memory is rather failing, she is employed in making out a list of all the friends she has survived, that when in heaven she may remember to notice them!"

"The Journal" is a "find" of the first magnitude, and it is very well that it should have been published. That it will yield much entertainment is certain.

E. H. G.

\* "The Journal of the Hon. Henry Edward Fox (afterwards fourth and last Lord Holland). 1818-1830." Edited by the Earl of Ilchester. Illustrated. (Thornton Butterworth, Ltd.; 25s. net.)



# "BIELDED" ABOUT 1500: A LABOUR MINISTER'S GIFT TO THE NATION.

PHOTOGRAPHS SUPPLIED BY "COUNTRY LIFE."



1. PRESENTED TO THE NATIONAL TRUST BY MR. NOEL BUXTON, M.P., MINISTER OF AGRICULTURE: PAYCOCKE'S HOUSE, COGGESHALL (BUILT ABOUT 1500)—THE BACK, SHOWING LATE TUDOR AND STUART ADDITIONS.

DESCRIBING detail of the exterior decoration (shown in Photographs Nos. 2 and 3), Mr. H. Avray Tipping writes, in "Country Life": "The front (of the house) is 55 ft. long and the entire length of the bressumer that supports the overhanging upper storey is carved with a waved stem, out of which spring leaves and flowers, interspersed with an enticing medley of sculptured fancies. Beginning at the east (left) end, we see a fierce dragon, and a little further on two twigs develop

(Continued in Box 2.)



2. FLUSH WITH THE STREET, LIKE SHAKESPEARE'S BIRTHPLACE AT STRATFORD, BUT A FINER BUILDING: THE PICTURESQUE FRONT OF PAYCOCKE'S HOUSE.

into the prostrate upper halves of a king and queen clasping each other by the hand, and perhaps symbolising the end of dynastic strife by the marriage of Henry Tudor with Elizabeth of York. . . . Equal to the bressumer, as early Tudor craftsmanship, is the great arched way, with double doors of linenfold panels. . . . The massive side-posts . . . carry figures described as a fool with an ass-eared cap and a baton, from which the bladders have disappeared, and a mummer with a shield."



3. WITH FIGURES OF AN ASS-EARED JESTER (L.) AND A SHIELD-BEARING MUMMER (R.): THE ARCHWAY AND DOORS OF PAYCOCKE'S HOUSE.



4. "A RICH EXAMPLE OF THE EARLY TUDOR TIMBER-BUILT DWELLINGS OF EAST ANGLIA": THE HALL OF PAYCOCKE'S HOUSE, WITH CARVED BEAMS.

To the list of interesting and historic buildings handed over to the National Trust has just been added Paycocke's House at Coggeshall, in Essex, the gift of Mr. Noel Buxton, M.P., Minister of Agriculture and Fisheries. It is a remarkably complete and ornate example of domestic architecture in Tudor times, having been built for a well-to-do merchant, Thomas Paycocke, about the year 1500, in the latter part of the reign of Henry VII. Late in the sixteenth century the house passed, by marriage, into the Buxton family of Colchester, and was sold by Charles Buxton in 1736. After that it suffered some maltreatment, and in 1892 was threatened with demolition. Mr. Noel Buxton bought it back in 1905, and has had it carefully restored in the old style, and put into

thorough repair. It is recorded that one John Paycocke, who died in 1506, bequeathed to his youngest son, Thomas, "my house lying and bielled in the West Strete of Coggeshall afore the Vicarage." Thomas was a merchant-clothier, an industry of which Coggeshall was in those days an important centre, and it is believed that part of the back of the house was used for weaving. Thomas Paycocke's merchant mark, an ermine's tail, occurs frequently among the carvings both inside and outside the building. "At Paycocke's house," writes Mr. H. Avray Tipping, "we find a combination of sound timber construction, rich and fanciful decorative design, and masterly craftsmanship, well representing the native Gothic spirit untouched by the Renaissance."



## Bearing America's Earliest Date: Maya Jades.

By DR. THOMAS GANN, Lecturer on Central American Archaeology, Liverpool University.

FOR nearly two thousand years prior to the Spanish Conquest, green jade was regarded by the Maya of Central America as the most valuable of all the precious stones known to them. Skilled lapidaries, whose occupation was hereditary, devoted their lives to fashioning it into beads, gorgets, plaques, ear-plugs, labrets, and other objects of personal adornment, many of them exquisitely engraved with human and animal figures, and a few—to us the most interesting—with Maya hieroglyphs recording the date of their manufacture.

Jade has never been discovered in natural formation on the American Continent, and it was believed at one time that all the examples found in Central America and Mexico had been brought over from Asia by the earliest emigrants from that continent to the New World, probably in mid-Neolithic days. It is now recognised that native American jade differs markedly in composition from the Asiatic variety, and that it has hitherto been found only in the form of water-worn pebbles. In tombs and beneath stelæ dating from the earliest days of the old Maya Empire, large caches of jade objects, some of them weighing as much as 15 lb., have been found. In those dating from the later days of the Old Empire, the caches are more meagre, and the objects themselves of smaller size; while during the New Empire period, from 600 A.D. to the Spanish Conquest, jade is found very rarely, and in small pieces only. These facts lead to the conclusion that the material was derived exclusively from water-borne pebbles, the supply of which was strictly limited; that during the Old Empire the larger pieces were found, worked, and buried in the graves of kings and high priests, and as offerings to the

the duck's bill, is an Initial Series inscription, recording the earliest date ever found on the American Continent. This is shown by the side of Fig. 1. It commences above with a rectangular figure having a trinal superfix, used as an introducing glyph to all Maya Initial Series dates. Immediately beneath this is a bar with three dots, next a bar and one dot, next two dots, followed by four dots; then three bars surmounted by two dots, and lastly an archaic form of the month Caban, by the side of which are a bar and three dots. In Maya enumeration, the

wide and 140 ft. deep, both Maya and Toltec, between the twelfth and fifteenth centuries, threw offerings to the god of rain, consisting of the best of their youths and maidens, gold ornaments and vessels, vast quantities of incense, and the choicest of their jade, pottery, copper, turquoise, and obsidian ornaments and utensils. On dredging out the mud from the bottom of the cenote, vast quantities of these objects were found, together with numbers of bones of young adults of both sexes, and six jade plaques, very similar to the one figured. As already pointed

out, these Old Empire plaques cannot be referred to later than the closing years of the fifth century A.D.; while the cenote was not used for sacrificial purposes before the end of the twelfth century; they must, therefore, have been handed down through nearly seven centuries, probably in Maya royal families, before being offered as sacrifices to the rain god.

There can be little doubt that this plaque (Fig. 3) was manufactured in the Maya city of Palenque, as certain sculptures on the wall of the palace there are almost identical with it in design; but one would expect that if such a valuable jewel found its way from the nearest Maya city to the great Toltec capital as a trade piece, numerous other objects of Maya manufacture would have been found there

also. This is, however, far from being the case, as no other distinctively Maya artifacts whatever have been as yet brought to light at Teotihuacan. How such a remarkable ornament, which amongst the Maya must have been regarded somewhat as the Cullinan diamond is in the modern world, could have found its way across the hundreds of miles of swamp and mountain, and through the many hostile tribes separating the Toltec capital from the nearest Maya city, is one of those mysteries for which no solution is ever likely to be forthcoming. One may imagine that it formed part of the dowry of a Maya princess, married to a Toltec king or prince; but if the intercourse between the two nations was so close, why do we find no Maya artifacts at Teotihuacan? The more probable explanation is perhaps that it was stolen from the Maya royal treasury, and the thief, realising that he could not find both sanctuary and a market for such valuable property nearer than the Toltec capital, made this extremely arduous journey, and succeeded in reaching Teotihuacan in safety.

The jade plaque shown in Fig. 6 was found on



FIG. 11.—FOUND IN A CRUCIFORM VAULT AT COPAN, SPANISH HONDURAS, ROUND THE FINEST CACHE OF MAYA JADE EVER DISCOVERED: FOUR OUT OF 38 SEA-SHELLS (SOME FILLED WITH CINNABAR).

bar stood for 5, the dot for 1; and the highest time divisions were always put at the top. The whole inscription reads, from above down: 8 cycles (periods of 400 years), 6 katuns (periods of 20 years), 2 tuns (years of 360 days), 4 uinals (months of 20 days), and 17 kins, or days. In other words, it records the fact that this period of time had elapsed between the opening date of Maya chronology and the contemporary date of the inscription on the statuette; lastly, that this date fell on the 8th day of the month Caban. The whole corresponds to a date in the year 96 B.C. of our era. The hieroglyphics on the back of the figure shown in Fig. 2 are, unfortunately, entirely indecipherable. A curious point about this statuette is that, while the hieroglyphics scratched on it are typically Maya, the statuette itself is most certainly not Maya in design, and may belong to the archaic or mountain civilisation, in which case it not improbably antedates the inscription by from one to two thousand years.

The jade plaque (Fig. 3) was found amongst the ruins of Teotihuacan, near Mexico City. It is 14 cm. in length and 14 cm. in breadth at the broadest part, and consists of two distinct laminae, the carved surface being of a bright apple-green, the back of dull, translucent blue, with intrusive veins of green penetrating it obliquely. Apart from the fact that it is, both in workmanship and material, one of the most beautiful pieces of jade ever found on the American Continent, this plaque is of extraordinary interest, as it proves conclusively the existence of intercommunication between Teotihuacan, the Toltec capital, and some Maya city of the Old Empire; for the figures engraved upon it are typically and unmistakably Maya. The central figure, with receding forehead and large prominent nose, is seated on the Maya glyph for the month Cauac. He wears an immense head-dress, formed centrally by the upper jaw of the plumed serpent, and in front by a small grotesque figure. Pendent from the ears are the usual large round Maya ear-plugs, and on the front of the chest rests the Maya ceremonial bar. Facing the main figure, which may represent a ruler or a god, is a much smaller one, probably a captive or suppliant. Stylistically, this plaque can be dated between katuns 15 and 18 of cycle 9 of the Maya era—that is, somewhere in the last three decades of the fifth century A.D.

Several jade plaques almost identical in design, though slightly inferior in material and workmanship, were dredged up from the sacred cenote at Chichen Itza. Into this great natural well, 300 ft.



FIG. 12.—A RARE EXAMPLE OF EARLY MAYA CERAMIC WARE: A POTTERY VESSEL FOUND AT COPAN IN THE SAME VAULT AS THE SHELLS SEEN IN FIG. 11.

gods; and that in the last 800 or 900 years of the Maya rule in Central America, it had become almost completely exhausted.

Within the last few years, several very important caches of jade have been discovered throughout the Maya area, extending from Tuxtla in Mexico on the west, to Copan in Honduras on the east. The Tuxtla specimen consists of a small statuette (see Figs. 1 and 2), representing an old man, bald-headed, the beak of a duck covering the lower part of his face, his sides draped with wings, the lower margins of which are engraved with lines to represent feathers. The statuette is 15 cm. in height, by 10 cm. across its base, and is made of a light greenish-yellow diopside jadeite; the mineral differing in composition so markedly from other Central American jades that the name "Tuxtlaite" has been suggested for it by Dr. Washington, of the Geophysical Laboratory of the Carnegie Institution.

This statuette is practically covered, front, back and sides, with extremely archaic Maya hieroglyphics; but what renders it of surpassing interest is the fact that upon the front of the body, immediately beneath



FIG. 3.—"OF EXTRAORDINARY INTEREST" AS PROVING MAYA AND TOLTEC INTER-COMMUNICATION: AN EXQUISITELY CARVED FIFTH-CENTURY MAYA JADE PLAQUE FROM TEOTIHUACAN, THE TOLTEC CAPITAL. (14 CM. LONG.)

the Rio Graciosa, near the southern boundary between the Republic of Guatemala and British Honduras. Upon one side of it is inscribed, in shallow lines now much worn, the figure of a ruler or warrior; and upon the reverse, a Maya inscription consisting of seven main glyphs. The first of these, reading from above down, is the Initial Series Introducing glyph, the

(Continued on page 378.)



# RECORDING THE EARLIEST ABORIGINAL AMERICAN DATE: MAYA JADE.

PHOTOGRAPHS SUPPLIED (AND DESCRIBED) BY DR. THOMAS GANN, LECTURER ON CENTRAL AMERICAN ARCHAEOLOGY, LIVERPOOL UNIVERSITY.



FIGS. 1 AND 2.—SHOWING (FIG. 1, LEFT) AN INSCRIPTION DATED 96 B.C.: A JADE STATUETTE (BACK AND FRONT) FROM TUXTLA, MEXICO. (15 CM. HIGH.)



FIG. 10.—FROM COPAN, HONDURAS: TWO PAIRS OF EAR-PLUGS AND TWO TUBULAR BEADS.



FIG. 9.—HOLDING HUMAN HEADS IN THEIR MOUTHS: TWO GROTESQUE JADE ANIMAL HEADS FROM COPAN.



FIG. 8.—IN DARK-GREEN JADE: A THIRD-CENTURY FIGURE FROM COPAN.



FIG. 7.—FOUND AT COPAN UNDER A MONOLITH DATED 356 A.D.: A WATER-WORN JADE PEBBLE CARVED WITH A HUMAN FIGURE.



FIG. 6.—RECORDING THE SECOND EARLIEST ABORIGINAL AMERICAN DATE KNOWN (63 A.D.) IN ITS MAYA HIEROGLYPHIC INSCRIPTION: A JADE PLAQUE FROM THE RIO GRACIOSA, GUATEMALA.

One of the most interesting ancient civilisations in the world, of which traces remain, is that of the old Maya empire of Central America, for the fuller exploration of which, by American and British institutions, Dr. Thomas Gann pleads in his article on page 358 describing the remarkable new discoveries of Maya art in jade here illustrated. The figure references under the photographs correspond to those in Dr. Gann's article. As he points out, Maya craftsmanship compares favourably with the best Chinese and Japanese work, both in technical skill and beauty of material. It was once thought that the jade carved by the Maya came from Asia, as it is not found in natural formation in America,

but the Maya jade differs from the Asiatic variety, and is now believed to have been derived from water-borne pebbles, the supply of which was limited and was practically exhausted. Another very interesting point about these Maya jades is that they can often be exactly dated by their inscriptions, the Maya chronology having been closely correlated with the Christian era. Two of the objects shown above bear respectively the earliest and the second earliest of recorded aboriginal American dates (96 B.C. and 63 A.D.). Another proves intercourse between the Maya and the Toltec races. In our issue of October 6 last Dr. Gann gave an illustrated account of the archaic civilisation of Mexico.





## THE WORLD OF SCIENCE.



### JONAH AND THE WHALE.

By W. P. Pyecraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE story of Jonah and the Whale is one that needs no telling: we all know it; generations of men have accepted it, as in duty bound, though often, perhaps, with misgivings. But it seems a

In the next paragraph confusion becomes worse confounded, since the essayist continues: "Jonah was therefore imprisoned in the animal's mouth. It could not swallow him, and his egress was rendered impossible by the whalebone screen. The whale is an air-breathing, warm-blooded animal, and can only dive because of the reservoir of air in its gigantic mouth. When this air becomes unfit to breathe, the animal must, and does, rise to the surface, and get a fresh supply.

"As long as the diving-whale had in its mouth air to breathe, Jonah had it also. During these periods he was in perfect darkness, but was warm and dry."

There are some strangely tangled notions in these last two paragraphs. It is quite true that Jonah could never have been swallowed, for the gullet of the whale is extremely narrow. But the essayist first tells us that the mouth opens to receive "solid objects"—its food—and next that it is used as a reservoir for respiratory air, which had to be frequently renewed by ascents to the surface. How could the poor creature contrive to dive, carrying a supply of air for breathing purposes in its mouth, and yet open that mouth to be filled with water containing its food?

As a matter of fact, no animal breathes by means of air held in the mouth. The blood, in the course of its passage through the tissues of the body, becomes charged with carbon-dioxide, a poisonous gas, which must be speedily got rid of, or death results.

In the fishes this is done by passing water through the mouth and over a series of excessively delicate blood-vessels supported on arches in the walls of the throat. The oxygen in suspension in the water is taken in through the walls of the blood-vessels, and proceeds to convert the venous blood, which is charged with this poisonous gas, into arterial blood. All the higher animals, from frogs and toads and their kind, to man himself, take this air either into the mouth or the nostrils, and convey it, by means of a "wind-pipe" to "lungs." These are spongy masses of tissue containing excessively delicate blood-vessels in which a precisely similar exchange of gases takes place. In both the fishes, or "gill-breathers," and the lung-breathers, the necessary stream of blood to effect this purifying process is attained by means of a heart. Hence, then, there is no foundation whatever for the notion that the whale breathes by means of "a reservoir of air contained in the mouth."

But more than this. The whale differs from all other mammals in that it cannot, by any possibility, take air for breathing purposes into its mouth, which is used solely for the passage of food. All food—whether minute crustacea taken by the cartload, as with the huge Sibbald's rorqual, which may attain to more than one hundred feet in length, or of tiny molluscs preferred by the "Right-whales," or of a shoal of herrings eaten, at least occasionally, by species such as Rudolph's rorqual, or the "Humpback"—is taken into a mouth which for a few moments is but a blind cavern. But as soon as it is closed, and the process of swallowing begins, at the back of that cavern the wall, as it were, gives way, to pass the victims down a long tube which, at its upper end, might admit, say, a man's fist. The mass in process of being swallowed is so tightly packed that water is excluded, and when the last morsel has been taken in, the wall closes

up. Hence no water is involuntarily swallowed, and any air that did, by any chance, find its way there would pass with the food into the stomach.

The breathing apparatus is completely shut off from the mouth. And to this end the upper end of the wind-pipe has been specially modified into a long, tube-like structure resembling the mouth of a pipe-fish. This is thrust up into the bottom of the nasal passage to suck in the air taken in at

the "blow-hole," which forms the "nostrils" of the whales. In the whalebone whales these nostrils take the form of long, paired slits. In the "Toothed whales," however, they are fused, and form but a single crescentic slit running across instead of along the long axis of the head. And they are so placed that no more than the top of the head need be thrust out of the water when an intake of fresh air is necessary. The mouth is never opened above the surface of the water.

Unaware of these facts, the writer of this very amusing essay gravely remarks: "As long as the diving whale had in its mouth air to breathe, Jonah had it also. During these periods he was in perfect darkness, but was warm and dry"! We must

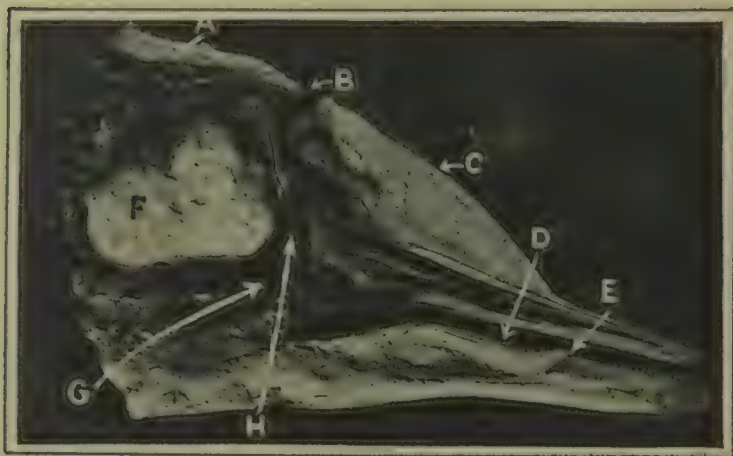


CONSISTING OF A SINGLE CRESCENTIC APERTURE: THE BLOW-HOLE OF A DOLPHIN.

little strange to-day to find that an attempt to demonstrate in detail its perfect credibility should be accorded the distinction of a prize essay! Yet my newspaper tells me that this is indeed the case.

Jonah, we are told, "when thrown overboard, was washed by the storm into the open mouth of a huge cetacean, one of the whalebone whales, known to exist in the Mediterranean. These animals obtain food by swimming slowly on or near the surface, with their jaws open. The screen of whalebone opens inwards, and admits solid objects to the animal's mouth. The screen does not allow the egress of any solid matter, but only of the water. The gullet is very small, and does not allow any but very small objects to pass."

What are we to make of this? From what has been said, it is clear that Jonah must have been engulfed within a cavern big enough to contain the whole ship's crew—"and then some"! And this cavern, from floor to ceiling, must have been filled with water, since the creature's mouth is always submerged, and is never opened except to be filled with water; for in that way only can its food be taken into the mouth. In due course, as the essayist suggests, the water would be forced out, leaving the solid matter—minute marine organisms—to be pre-



SHOWING THAT THE MOUTH IS COMPLETELY SHUT OFF FROM THE AIR-PASSAGE: A SECTION THROUGH THE HEAD OF A DOLPHIN.

In the toothed whales the mouth and tongue are quite small as compared with the whalebone whales. The letters indicate: A, a thick layer of blubber; B, blow-hole; C, fibrous pad; D, mouth; E, tongue; F, brain cavity; G, cavity into which the top of the wind-pipe is thrust; H, air passage to wind-pipe.—[Photographs by E. J. Manly.]

sently swallowed. But the expulsion of the water is effected by forcing the huge tongue up to the roof of the mouth. This would have subjected Jonah to a most terrible ordeal of squeezing, and, at the same time, he would have been buried in a solid mass of food, in volume enough, at least, to fill an ordinary farm-wagon. Hence he must inevitably have been either drowned or suffocated within a few minutes!

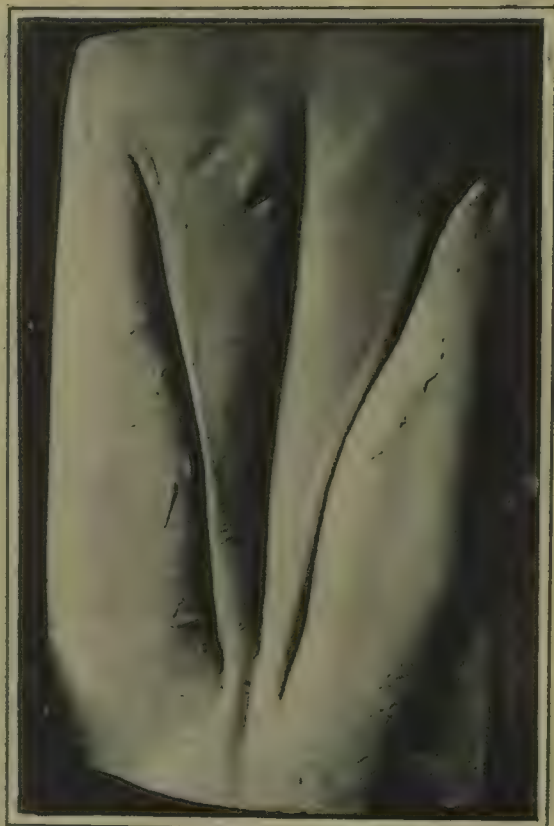


SHOWING THE WHALEBONE SCREEN THAT WOULD HAVE PREVENTED JONAH'S EGRESS: THE HEAD OF A RIGHT-WHALE, WITH LARGE MOUTH AND TONGUE.

The letters indicate: A, the whalebone; B, the tongue.

assume that the whale dived, for food. How, then, could this be taken in without opening the mouth; and how, when this was done, could poor Jonah contrive to keep either warm or dry?

Long since, the "Higher Criticism" released us from the obligation of receiving this story too literally. But there are many who hold that this was a purely "miraculous" episode. One can quite understand this attitude; but it should be left at



WITH PAIRED SLITS DIVIDED BY A MEDIAN GROOVE: THE BLOW-HOLE OF A RORQUAL.

that. Any attempt to show that a normal human being could possibly survive for more than a few moments in such abnormal surroundings is bound to fail.



# THE "HUB" OF BRITISH BROADCASTING: A CENTRE OF RADIO WIZARDRY.

PHOTOGRAPHS BY CENTRAL PRESS.

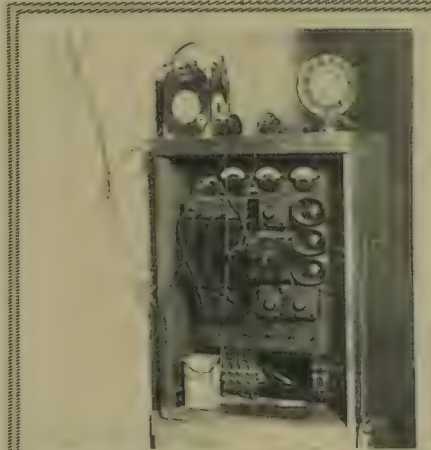


WHERE SPEAKERS AND ENTERTAINERS STAND: THE MICROPHONE AT "2LO."



THE SOURCE OF MANY MUSICAL ITEMS BROADCAST FROM LONDON TO THOUSANDS OF LISTENERS: THE FAMOUS "2LO" LIGHT ORCHESTRA IN THE STUDIO AT SAVOY HILL, THE NEW HEADQUARTERS OF THE BRITISH BROADCASTING COMPANY.

MECHANICAL MARVELS OF BROADCASTING: THE COMPLICATED APPARATUS OF THE SIMULTANEOUS SWITCH-BOARD AT "2LO," WHICH ESTABLISHES CONNECTION WITH THE VARIOUS STATIONS IN THE PROVINCES.



HOW THE SAVOY HAVANA BAND REACHES "2LO" AND THENCE THE PROVINCIAL STATIONS: TRANSMITTING APPARATUS.



HEAVILY "BLANKETED," WITH CURTAINS AND DRAPED CEILING, TO PREVENT ECHOES AND THE INTRUSION OF SOUNDS FROM OUTSIDE: THE STUDIO OF "2LO" IN SAVOY HILL, THE BRITISH BROADCASTING COMPANY'S HEADQUARTERS—SHOWING THE MICROPHONE STAND (CENTRE) AND TUBULAR BELLS (RIGHT).

Thousands of our readers who have acquired the radio listening habit, and possess receiving-sets in their homes, will be interested in these photographs of the centre of British broadcasting. They were taken at the new headquarters of the British Broadcasting Company in Savoy Hill, popularly known as "2LO." After seeing these illustrations, those who hear the familiar words, "London calling," conveyed to their ears through space by the latest miracle of science, will be able to picture in their mind's eye the scene where those words, and the sounds that follow, have their origin. The veil of mystery

has been lifted from that cave of wizardry, as far as the external aspect of its apparatus is concerned, but the inner secrets must remain a mystery still, except to those who possess technical knowledge of radio and all its works. To give any scientific explanations here would be impossible, for such matters cannot be compressed into a few words, but we may recall that an interesting article on the subject, describing in popular language the mechanics of broadcasting, and accompanied by a double-page of diagrams, was given in "The Illustrated London News" of November 10, 1923.



WHERE OIL HAS TROUBLED POLITICAL WATERS: THE

AIR PHOTOGRAPHS BY AEROFILMS, LTD., HENDON. SUPPLIED BY SPORT AND



INTERESTING AT THE MOMENT IN VIEW OF THE NAVAL OIL LEASE SCANDALS IN THE UNITED STATES: AN AERIAL PHOTOGRAPH OF A TYPICAL AMERICAN OIL-BEARING REGION, AT SMACKOVER, ARKANSAS.



SHOWING TYPICAL STRUCTURES USED IN THE PRODUCTION AND STORAGE OF OIL: ANOTHER AERIAL VIEW OF THE SMACKOVER DISTRICT, ARKANSAS, AND THE RAILWAY (IN THE RIGHT FOREGROUND) CONNECTED WITH IT.

For many weeks now the chief news from the United States has concerned the great political scandals, in which many prominent men are implicated, caused by sensational disclosures as to alleged corruption in the leasing of Naval oil-fields to commercial companies. A committee of the U.S. Senate was recently appointed to investigate the allegations, and much bitter feeling and controversy has ensued. Apart from questions of personal honour and the integrity of political life, public opinion in the United States has been profoundly moved in the affair because of its close bearing on the subject of national defence and the efficiency of the Fleet. From the national point of view, the essence of the matter is said to be that the Navy, and Interior Departments, without authorisation from Congress, abandoned the conservation of oil in the ground for naval purposes, and instead allowed the oil to be used commercially, while storing limited quantities in tanks at naval stations. Senator Walsh urged that this policy had very seriously

UNITED STATES—TYPICAL OIL-FIELDS FROM THE AIR.

GENERAL, BY ARRANGEMENT WITH MAJOR HAMILTON MAXWELL, NEW YORK.



SIMILAR TO THE OIL-FIELDS THE LEASING OF WHICH TO COMMERCIAL CONCERNS HAS BEEN FOLLOWED BY SENSATIONAL DISCLOSURES IN THE UNITED STATES: ANOTHER PART OF THE SMACKOVER DISTRICT AS SEEN FROM THE AIR.



WHERE CLEARINGS HAVE BEEN MADE IN WOODED COUNTRY FOUND TO CONTAIN OIL, AND DERRICKS CONSTRUCTED FOR THE SINKING OF WELLS: AN AIRMAN'S VIEW OF AMERICAN OIL-FIELDS AT SMACKOVER, ARKANSAS.

depleted the stock of oil available as fuel for the American Fleet. "The Navy's programme," he said, "had declared that for the future safety of the United States against an enemy that may attack it we need at least 47,000,000 barrels of oil in storage. Yet heedlessly we are using this precious oil in the ground to construct these tanks." On the other hand, the Navy's Engineer-in-Chief, Admiral Robison, is reported to have pointed out that the contract for the construction of fuel tanks at Pearl Harbour, Hawaii, was made while the Anglo-Japanese Alliance was still in force, and he added, banging the table with his fist: "If we held a base near Honolulu, no enemy will succeed in conquering our west coast. Without an adequate reserve supply of oil at Pearl Harbour, invaders might gain a foothold." The particular district illustrated in the above photographs does not appear to have been mentioned during the controversy. We give them merely as typical of what an American oil-field looks like from the unusual view-point of the air.



# THE RAGE OF LONDON AND PARIS: SHADOWS THAT SEEM TO BE SOLID AND TO HIT THE AUDIENCE.

DRAWN BY OUR SPECIAL ARTIST, W. R. STOTT. (SEE ALSO PAGES 366 AND 388.)



WHEN THE SHADOWS OF BALLS THROWN AWAY FROM THE AUDIENCE APPEAR TO BE COMING TOWARDS THEM AS SOLID BALLS, AND TO STRIKE THEM: BEHIND THE SCREEN.

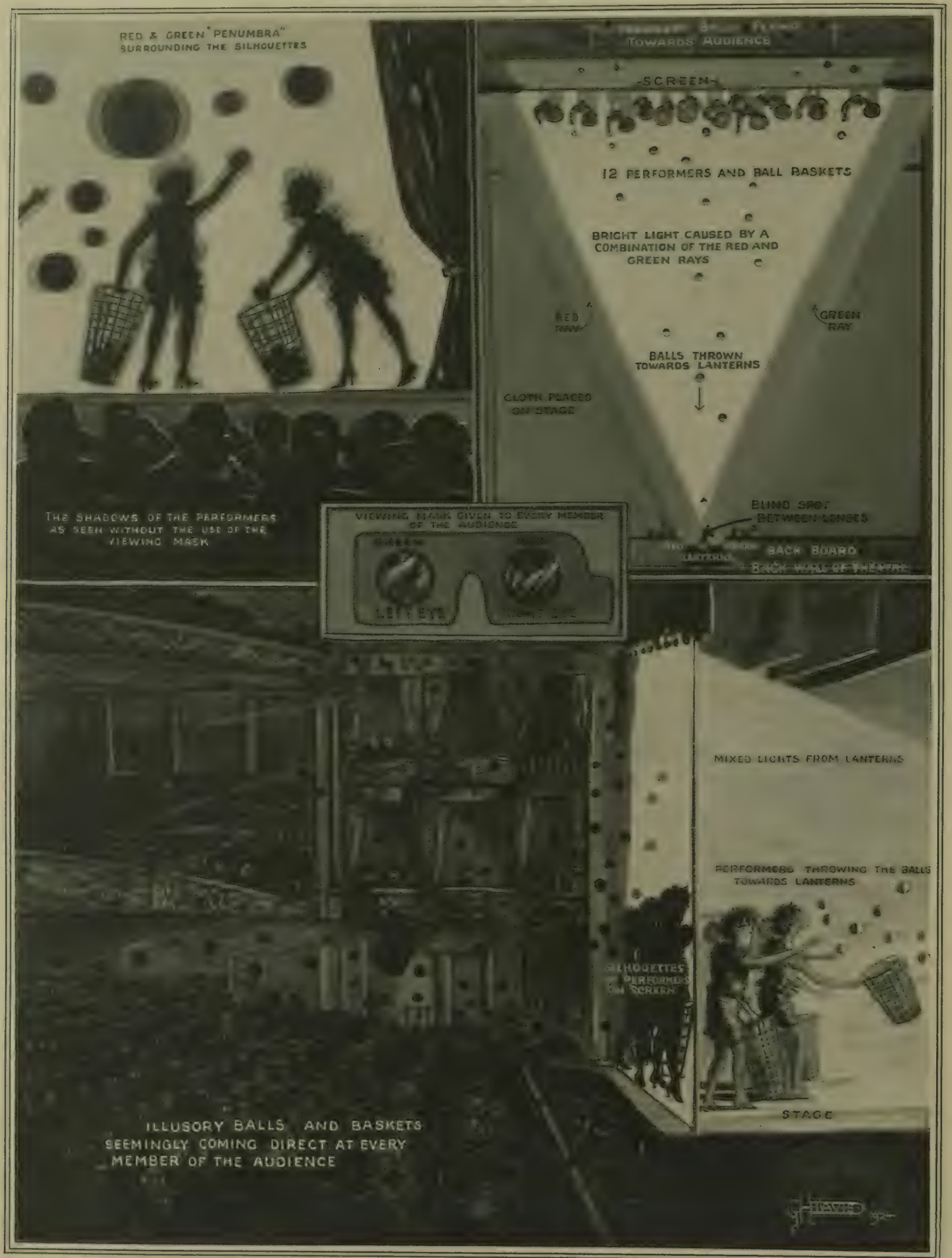
The revue rage of the moment in Paris has come to London—first at the Duke of York's, in "London Calling"; followed by another form at the London Palladium—in the form of the remarkable illusion illustrated here and on the following page. Each member of the audience is presented with a viewing-mask, with one green gelatine "lens" and one red. The people on the stage behind the screen then perform various acts, akin to those of the screen-shadows made familiar to us in various pantomimes. Looked at with the naked eye, these shadows behave as they always did, growing and diminishing in size, apparently leaping from the screen, and so forth, and remaining always shadows—save that, instead of being the customary dense black, they are black edged with red and with green. Seen through the viewing-mask, they are transformed. They become stereoscopic; that is to say, they appear solid; and not only that, but, even when the full height of the screen, they seem to be reduced to natural size. Further, the figures appear to walk and dance in solid form

over the heads of the audience, and objects they throw—tennis-balls, boots, and so forth—seem to come in solid form from the stage to the audience. As this illustration shows, the balls, for example, although they seem, as we have said, to come towards the audience, are, in reality, thrown towards the lanterns at the back of the stage, which project red and green rays on to the screen and the figures. The illusions of solidity and appearance amongst the audience are so real that many an onlooker has flinched at the imaginary impact of a ball that existed, in reality, only in shadow form on the screen. It has been suggested that the illusion is based on a modification of the "Anaglyph" method for obtaining stereoscopic relief, which is gained by the printing of two slightly dissimilar photographs one upon the other, one in red and one in green—the green overlapping, and the red overlapping—and then looking at the result through complementary colours. In view of the fact that the "London Calling" method is a secret one, we give this drawing only as showing one method.



## THE ADVANCING SHADOWS ILLUSION: ONE WAY OF ACHIEVING IT.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.



## THE SHADOWS THAT SEEM SUBSTANCES: A PICTORIAL EXPLANATION OF THE "ACT" ILLUSTRATED ON OUR DOUBLE-PAGE.

The extraordinary optical illusion illustrated on our double-page, whereby shadows seem to become substances and to advance towards and over the audience, has caused many people to wonder how the effect is produced. As noted there, each member of the audience is given a viewing-mask fitted with a red and a green film (see centre illustration), and, when the shadows on the screen are watched through this, tennis balls, etc., thrown by the performers silhouetted on the screen, seem to travel across the auditorium as though the actual objects were aimed at the observers. Our top left illustration shows, in monochrome,

the appearance on the screen of the silhouettes, each outlined by bands of red and green, as they would be seen by the audience when not looking through the viewing-mask. The top right picture is the stage as it would be seen from overhead, showing the performers standing in the light projected from two lanterns, and throwing balls and baskets towards the lanterns at the back of the stage. The lower picture represents an audience (left) witnessing the "illusory" objects thrown at them, and (right) the performers throwing the objects, not towards the audience, but to the back of the stage.—(Continued on Page 388.)



# PRINCE OF SCOTLAND AND WALES? MILL HILL'S FIRST ROYAL VISITOR.

PHOTOGRAPHS BY I.B., ALFIERI, SPORT AND GENERAL, AND G.P.U.



AT THE GATE OF HONOUR, THE SCHOOL WAR MEMORIAL, WHICH HE WAS TO HAVE OPENED LAST YEAR: THE PRINCE WITH THE HEADMASTER, MR. M. L. JACKS (LEFT) AND SIR ALBERT SPICER, CHAIRMAN OF THE GOVERNORS.



"UNDERGRADUATES AT OXFORD TOGETHER": THE PRINCE AND THE HEADMASTER, MR. M. L. JACKS, RETURNING FROM THE NEW SCIENCE SCHOOLS (SEEN IN THE BACKGROUND) BETWEEN LINES OF THE MILL HILL O.T.C.



CONGRATULATING THE MILL HILL BOY WHO "GOT AMERICA" BY WIRELESS: THE PRINCE OF WALES WITH MR. CYRIL GOYDER, CHIEF OPERATOR OF THE SCHOOL INSTALLATION, WHICH HE DESIGNED AND FITTED UP HIMSELF.



OPENING THE NEW SCIENCE SCHOOLS AT MILL HILL: THE PRINCE OF WALES USES HIS LEFT HAND TO PERFORM THE CEREMONY, THE RIGHT BEING DISABLED BY HIS RECENT RIDING ACCIDENT.

The Prince of Wales, who, it has been suggested, might resume the old title of Prince of Scotland and Wales, was twice obliged to postpone his visit to Mill Hill School, owing to riding accidents. Last year he was thus prevented from inaugurating the school War Memorial, the Gate of Honour, and his visit of February 21 had been deferred for a week owing to his recent fall, when he broke his collar-bone. The Headmaster, Mr. M. L. Jacks, recalled that this was the first time in the 120 years of the school's history that a member of the Royal House had come to Mill Hill. The Prince inspected the O.T.C., which had about a hundred boys on parade, and opened the new Science Buildings,

designed by Mr. Stanley Hamp. In his speech, the Prince said, referring to the school's wireless installation: "I was interested the other day to hear that Mill Hill had got America. I think this school is among the first of the schools to wireless the Atlantic, and I congratulate you. This work is done by a boy (Mr. C. W. Goyder) in his spare time; and I consider the proper and profitable use of spare time plays a very big part in education." Later the Prince said: "Your Headmaster and I were, undergraduates at Oxford together . . . and I am going to ask him to welcome me not only in words but in deeds, by giving an extra week's holiday."



## LONDON'S TRAFFIC PROBLEM: THE YARROW ROAD-BRIDGE SOLUTION.

PHOTOGRAPHS BY PHOTOPRESS, SPEAIGHT AND CENTRAL AEROPHOTO CO. (SUPPLIED BY TOPICAL).

SIR ALFRED YARROW'S proposal has given rise to much discussion, and has been generally welcomed as a practical step towards easing the present intolerable conditions in London. Other points besides Oxford Circus mentioned as possible sites for such bridges are the junctions of Kingsway and Holborn, and of Oxford Street and Tottenham Court Road; but in Kingsway the underground tram tunnel is a difficulty.



SIR ALFRED YARROW'S MODEL OF THE TYPE OF ROAD BRIDGE WHICH HE OFFERS TO ERECT AT HIS OWN EXPENSE AS AN EXPERIMENT: AN INGENIOUS PLAN FOR RELIEVING THE CONGESTION OF LONDON TRAFFIC.



SHOWING TWO LINES OF FAST TRAFFIC ON THE BRIDGE, AND A LINE OF SLOW VEHICLES ON EACH SIDE OF IT: THE ROAD BRIDGE (SHOWN IN MODEL FORM) AS IT WOULD APPEAR FROM THE AIR.



THE FAMOUS ENGINEER WHO HAS OFFERED TO BUILD A ROAD-BRIDGE IN LONDON: SIR ALFRED YARROW.



THE POINT SUGGESTED AS MOST SUITABLE FOR THE ERECTION OF SIR ALFRED YARROW'S PROPOSED EXPERIMENTAL ROAD-BRIDGE: OXFORD CIRCUS FROM THE AIR—A VIEW SHOWING THE NORTH END OF REGENT STREET (IN FOREGROUND) WHERE IT CROSSES OXFORD STREET (RUNNING RIGHT AND LEFT) TOWARDS LANGHAM PLACE.

Sir Alfred Yarrow, head of the famous firm of Clyde shipbuilders, has designed a valuable scheme for relieving the congestion of London traffic by means of bridges at intersecting points of important roads, and has offered to build such a bridge, for experimental purposes, at his own expense. His conditions are that it should be retained for two years; that, if it then remains permanent or is adopted in principle elsewhere, he shall be reimbursed; and that, if it proves unsuccessful, he will bear the cost of removing it. His generous proposal has been brought before the L.C.C., the Westminster City Council, and the St. Mary-

lebone Borough Council. Oxford Circus, where Regent Street and Oxford Street intersect, is the point suggested as most suitable for such an experiment, and it has been assumed that Regent Street would be the road to carry the bridge. Sir Alfred Yarrow suggests that the length of each approach should be 200 ft., making a total length (including the span) of 450 ft. This would give a gradient of 1 in 13 for the inclines, corresponding to that of Blackheath Hill. Some think the gradient should be 1 in 30. The height of the bridge would be 16 ft. 4 in. from the road surface to the under side of the structure.



# THE BRITISH AIR-SHIP SUGGESTED FOR A NORTH POLE FLIGHT: "R 36."

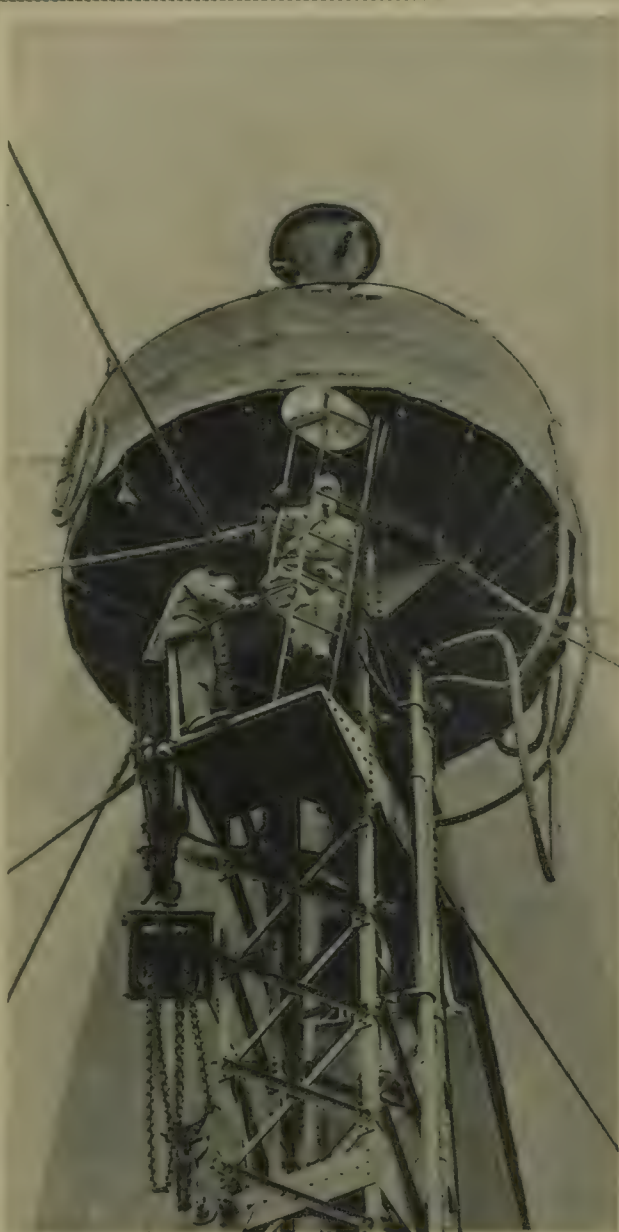
PHOTOGRAPHS BY C.N.



SHOWING THE SLEEPING-BERTHS PREPARED FOR THE NIGHT: THE DINING-ROOM IN THE BRITISH AIRSHIP "R 36," WITH TABLES LAID.



AS IT APPEARS IN THE DAY-TIME, WITHOUT SLEEPING-BERTHS VISIBLE: ANOTHER VIEW OF THE DINING-ROOM IN THE "R 36."



WITH "R 36." (PARTLY SEEN BEHIND) ATTACHED: THE TOP OF HER MOORING-MAST.



SHOWING THREE OF HER MOTORS AND PROPELLERS, AND THE CABIN WINDOWS: A VIEW OF PART OF "R 36" TAKEN FROM UNDERNEATH.

It was reported recently that a scheme was being prepared, at the suggestion of Commander F. M. Boothby, a well-known airship expert, for a projected flight to the North Pole by the British dirigible "R 36." The proposal is that she should start in May from Pulham, in Norfolk, and it is expected that the journey could be accomplished in four days—two days out and two home. The distance to the Pole, in a direct line, is about 2700 miles. The risk is regarded as less than that of a flight across the Atlantic. The "R 36" was built by Messrs. Beardmore on the Clyde, and the only alterations necessary would be the fitting

of four Napier Lion engines, and an adjustment for using a mixture of paraffin and hydrogen. The object of the scheme is to demonstrate the quality of British airship construction with a view to securing orders, as the Americans did for their seaplanes, from South American Republics and other buyers, by winning the Schneider Cup. The projected trip of the United States airship "Shenandoah" to the North Pole, it may be mentioned in this connection, has been abandoned on grounds of economy. The flight was estimated to cost £70,000, but the cost of the British scheme, it is said, would be only £5000.



# "HURDLING" OVER AN OPPONENT—A DRAMATIC "RUGGER" INCIDENT: ENGLAND BEATS FRANCE BEFORE THE KING.

PHOTOGRAPHS BY C. N.



PHOTOGRAPHED A FRACTION OF A SECOND BEFORE HIS DRAMATIC JUMP OVER THE FRENCH FULL BACK TRYING TO TACKLE HIM: H. C. CATCHESIDE (WITH THE BALL) MAKING HIS REMARKABLE RUN ALONG THE TOUCH LINE.



A PLACE-KICK THAT FAILED (THOUGH IT LOOKS SUCCESSFUL IN THE PHOTOGRAPH): W. G. E. LUDDINGTON (NO. 10) DOES NOT CONVERT A TRY BY H. P. JACOB FOR ENGLAND.



AT CLOSE QUARTERS IN A LOOSE SCRUM: A FRENCH PLAYER (WITH THE BALL, IN CENTRE) FRUSTRATED BY ENGLISH FORWARDS IN AN EFFORT TO GET AWAY.



LINING UP FOR A THROW-OUT AFTER A KICK INTO TOUCH (BY THE ENGLISH PLAYER, IN WHITE, NEAREST CAMERA IN RIGHT FOREGROUND): A GENERAL VIEW OF THE FIELD AND SOME OF THE 35,000 SPECTATORS.



ROYAL INTEREST IN INTERNATIONAL "RUGGER": HIS MAJESTY THE KING SHAKING HANDS WITH THE FRENCH TEAM BEFORE THEIR MATCH AGAINST ENGLAND AT TWICKENHAM.



AN APPARENTLY EASY TRY FOR ENGLAND: H. P. JACOB TOUCHING DOWN THE BALL IN LEISURELY STYLE JUST BEHIND THE FRENCH GOAL—SHOWING THE REFEREE, MR. A. E. FREETHY (IN CENTRE, WEARING DARK JACKET).

The International Rugby football match between England and France, played at Twickenham on Saturday, February 23, in the presence of the King and some 35,000 other spectators, resulted in a victory for the English team by 19 points (2 goals and 3 tries) to 7 points (a dropped goal and a try). The French team, it is fair to remember, had lost the services of several of their best players, including Crabos, Jauréguy, and Lasserre. The most remarkable incident of the match was the dramatic jump by H. C. Catcheside, one of the English three-quarters, right over the head of L. Pardo, the French back, just as the latter was stooping to tackle him. Catcheside had run close to the touch line (as our first photograph shows), and by thus "hurdling," as

it were, over the head of his only remaining opponent he secured a try, which was not, however, converted into a goal by the place-kick. Just before the end of the match one of the French three-quarters, J. Ballarin, imitated Catcheside's feat by jumping over the English back, B. S. Chantrell, in somewhat similar but less dramatic style, and scored a try near the corner. These flying leaps, which introduce an uncommon if not altogether new element in "Rugger," were said to be the subject of some criticism. In the photographs the English players may be distinguished by their white jerseys; while the Frenchmen wore blue jerseys with white collars; white shorts, and red stockings.



# The World of the Theatre.

By J. T. GREIN.

## CONGREVE'S "COUNTRY WIFE."—REPERTORY TO THE RESCUE.

THE French visitor in the entr'acte exclaimed: "Doux pays!" On the one hand, the Censor bans; on the other he suffers the untrammelled naughtiness of Mr. Congreve—and words that in English sound so broad as to make the famous *pompier* blush! Yes, when you come to think of it, you smile. "Monna Vanna" was banned for years for the sake of one line ("nue sous son manteau") until in 1914 I overcame the Chamberlain's scruples. And here we have salacious conversations listened to with smiles by playgoers of all ages, from 'teens to threescore-and-ten, and nobody minds, nobody frowns, no old dame walks out with our dear Victorian "Shocking!" on mumbling lips. We are indeed a nation of contrasts. The Censor can forbid what is modern—he can even call in the license of the theatre if his orders are contravened—but he cannot interfere with Mr. Congreve, for he is fire-proof (at least I hope he is); he is a classic.

And classic is his wit. You get a little too much of it, for the last part of "The Country Wife" drags; but, on the whole, what a frolic, what mordant satire, what brilliant comedy—even if it is in parts not quite original, but borrowed from Molière! But what of that? Did not the great Frenchman himself, in a famous dictum of his, confess that he got his "goods" wherever he found them?

Even more interesting is the reflection, in the wake of "The Way of the World" now flourishing at the Lyric, Hammersmith, that Congreve is the spiritual father of ever so many modern plays—such little ones when compared with this grand portraiture of the wee country wife, who was as innocent to behold as a snowdrop, and as wily within as a flower of witching Eastern perfume. Until things became a trifle muddled, when all the wives who discussed the virility of the "unmanned" man had to be disposed of, the comedy rattled along as if it were of to-day. It is as dexterously built as the most effective modern play, and the dialogue ripples and cascades merrily, vying in grace with the manners of the time when not leavened with expressions and expletives

not wisely but too well, and when reproved and reminded of his toga, said: "On the bench I am above the world, here I am of it."

We have to thank the Phoenix for a very picturesque production and a felicitous choice of cast. Indeed, the performance, excellent all round, led by Mr. Balliol Holloway as the conquering hero with all the distinction of *grande seigneurie*, sprang a revelation

question. It might be raised by a public subscription of shares, if a man of influence, say Sir Oswald Stoll, were to take the lead. He could easily secure a nucleus of provincial theatres and rule their administration from a central office. Another way to establish a sound foundation would be an appeal to the Rotary Club branches in the large centres, and to obtain local guarantors and the co-operation of municipal councils. It has succeeded in Bristol, and if the first campaign in that city proves that with a little "first aid" the institution can live, and anon make the two ends meet, there is reason to believe that other cities will follow suit.

But—a big "but"—there is the experience of Mr. Barry Jackson at Birmingham. At first we hoped that his coming to the Court in London was merely an extension of his activities. Now, after much praise showered upon Birmingham for the seeming patronage of its Repertory Theatre, we learn with chagrin that the removal was a severance. Mr. Jackson has closed his theatre because it was a losing game; because the patronage was generally insufficient, and he for one would not begin again, unless he were assured that at least two-thirds of the capacity of the theatre were subscribed for beforehand. This short summary of facts sets one thinking and creates ominous doubts. If the Repertory Theatre of Birmingham, with its attractive programme, including many new plays, could only exist by the bounties of its Director, what are the chances in other cities of a theatre mainly to be engaged in revivals of old favourites? It would be interesting to learn from Mr. Lugg how his proposal is received in the theatrical world, but I fear that unless Mæcenas came to the rescue there would be little enthusiasm, since the outlook is hazy, to say the least of it.

Meanwhile, the profession owes a debt of gratitude to Mr. Lugg, in that he has broken with the masterly inactivity which has prevailed for years. If he could only find enough support to start, the ball might continue rolling. But do not let him build his hopes on the actors. *Espoir de corps*



THE TAMING OF A "BEAR" BY TREATING HIM AS AN INCIPIENT LUNATIC: "THE CAMEL'S BACK," AT THE PLAYHOUSE—(L. TO R.) VALENTINE'S MOTHER (MISS NINA BOUCICAULT), DENIS ARMSTRONG (MR. JACK HOBBS), VALENTINE (MR. FRANK CELLIER), AND ENID, HIS DAUGHTER (MISS ROSALINE COURTNEIDGE).

The plot of Mr. Somerset Maugham's farce, "The Camel's Back," at the Playhouse, turns on a domestic conspiracy against a tyrannical father, Valentine Lefevre, who forbids his daughter Enid to marry Denis Armstrong. Enid's mother, Hermione, infuriates Valentine by pretending to have an "affair" with another man, and then calls in a doctor to treat him for incipient lunacy. The doctor says he must not be "crossed," and the household proceeds to coddle and humour him. He discovers their conspiracy, and pretends to arrange an elopement with the cook, but eventually, cured of his priggishness, takes his wife to Paris instead.

Photographs by Stage Photo. Co.

on us in the portrayal of the Country Wife by Miss Isobel Jeans. Rarely has the spirit been so happily wedded to the picture—an exquisite red-haired, dainty little figure, as fragrant and as delicate as biscuit porcelain! Her eye, her smile, her coaxing childlike voice, her outward innocence, her inward archness, sensuousness, curiosity, ardour, eagerness to dance and live and love in the world away from the husband who would cabin and confine her under lock and key, were a delicious blend of all that is attractive in budding womanhood. It was so overwhelmingly clever and bewitching that it almost cast the other fair charmers—Miss Athene Seyler, Miss Colette O'Neil, and Miss Nell Carter—into the shade. And yet they were all charming, Miss Seyler to the degree of being exquisite. The whole performance was a feast of joy. We almost forgot how wicked it was.

Mr. William Lugg, of the Actors' Association, ever on the alert to be of service to the profession, has hit upon a new plan to deal with the vexed question of the unemployed. He proposes that, in the big provincial cities, repertory companies should be formed and that the actors should be engaged for a certain number of months at a living wage, based, no doubt, on the Valentine Contract. He thinks that a great many people would be interested in the revival of plays which at one time or other have been a success, if they were produced adequately. Also, since so many London productions are successfully tried in the provinces,

there is reason to believe that new plays would attract the crowd.

The proposition has certainly a sound *raison d'être*, but, like many other enterprises that would promise well if realised, the main issue depends on finance. How is the money to be found? That is the



THE LAST STRAW—OR THE FIRST? HERMIONE (MISS MADGE TITHERADGE) BEFOOLS A FURIOUS HUSBAND (MR. FRANK CELLIER) IN "THE CAMEL'S BACK," AT THE PLAYHOUSE.

that would, even in these days of greater freedom of parlance, paralyse the atmosphere of the modern drawing-room—and that sometimes make us wonder how our actresses dare to let them glide from their pretty lips. However, all's fair in love and art. It reminds me of the judge who at a banquet feasted



THE CAMEL LOSING HIS "HUMP": VALENTINE (MR. FRANK CELLIER) BEGINS TO THINK A FLIRTATION WITH THE COOK (MISS OLIVE SLOANE) MIGHT BE A PLEASANT REVENGE ON HIS WIFE.

exists, perhaps, among the rank and file, but among the leaders there is, so much worry to cope with expenditure and risk that one can hardly blame them for a policy mainly tending towards self-preservation. And so far as Repertory to the Rescue is concerned, we live in hope and—tribulation.





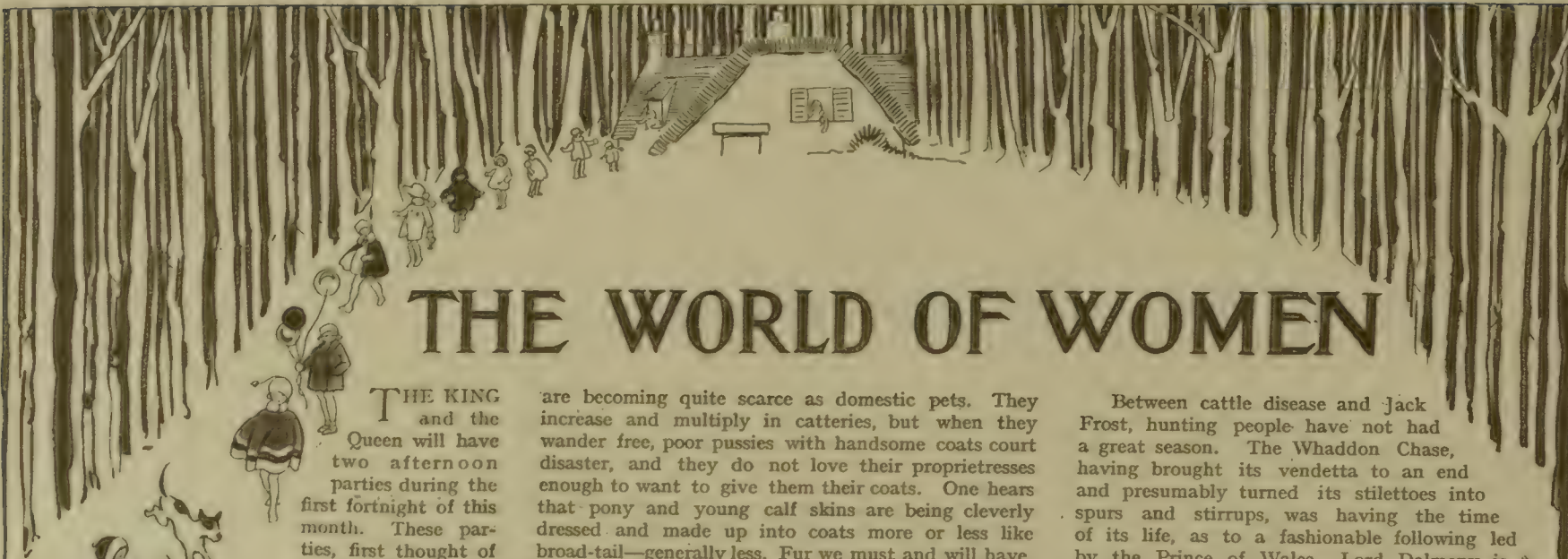
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Shade of John Halifax: "Why? What are you?"





# THE WORLD OF WOMEN

THE KING and the Queen will have two afternoon parties during the first fortnight of this month. These parties, first thought of by the Queen, have

are becoming quite scarce as domestic pets. They increase and multiply in catteries, but when they wander free, poor pussies with handsome coats court disaster, and they do not love their proprietresses enough to want to give them their coats. One hears that pony and young calf skins are being cleverly dressed and made up into coats more or less like broad-tail—generally less. Fur we must and will have, and this year's weather gives us a real excuse for wearing it, although we should undoubtedly wear it without excuse.

Lent will soon be with us, and if the strike is not called off by then, which we all hope it will be, fasting will be compulsory with many people. Of late years the chief entertainment of the penitential season, when entertainment used not to be heard of—

Between cattle disease and Jack Frost, hunting people have not had a great season. The Whaddon Chase, having brought its vendetta to an end and presumably turned its stilettoes into spurs and stirrups, was having the time of its life, as to a fashionable following led by the Prince of Wales. Lord Dalmeny is a real good sportsman and popular with the people, and the country has, happily, been open for hunting through the season. It is a sport that is unlikely to die out in this country, for women and men keep enthusiastic about it at a time when enthusiasm about most things has died down. Hunt balls are apparently the only balls whereat the dance is merry and bright and has not degenerated into a kind of marionette promenade, the dancers' faces and movements alike wooden.

Educated girls are taking quite serious interest in learning something about the questions of the day. Lectures on such subjects as housing, agriculture, taxation, etc., are, I am told, attracting girls, while their mothers prefer *thés dansants*. This is all to the good. Since women have now so strong a voice in politics, it is well they should know how to use it for the good of the community, and beginning at the top is no bad thing. Masses of our girls have had excellent education, or should it be called book-learning, and are possessed of good brains—so good that they find them requiring exercise as well as their bodies. All play and no work is not good for developing brain-power or character: so this lecture-loving is a healthy sign of the times. It will probably be more difficult for the girls to secure male lecture partners than male dancing partners.

Princess Anatole Marie Barjatsinsky has written a book called "My Russian Life," which is absorbing reading. The Princess's husband was personal A.D.C. to the late ill-fated Tsar, and was a fine soldier: he served in several parts of that immense empire, and the accounts of life in each are very interesting. The book covers the period from the coronation of the late rulers until close upon our present time. Naturally the most dramatic chapters are the last; but it is all illuminating and delightful to read. The author has told her tale simply, naturally, and on every page is the impress of the bare truth. Into Russian politics it does not enter, being a narrative of Russian life near the Imperial family, to the members of which the Princess and her husband were deeply devoted.

Lord and Lady Beauchamp are entertaining every week, and intend to do a good deal this year, when their eldest daughter—a very attractive girl—is to be presented. It is difficult to realise that their eldest son, Viscount Elmley, will come of age in July. It seems such a little while ago that he was a handsome, high-spirited little lad, the idol of the whole household. The family numbers seven: the youngest, Lady Dorothy Lygon, has just entered on her thirteenth year. While Lady Beauchamp and her family are Liberals, her only sister, Lady Shaftesbury, and her family are Conservatives; but the affection between them all is strong and great. Lord and Lady Shaftesbury have five children—three girls and two boys. The eldest girl, Lady Mary Ashley-Cooper, is out, and is very handsome and attractive.

The swallows flying South, unlike the human variety going to the Riviera for the real Riviera season, have no trouble about their baggage. Women going this week were much concerned on this matter, as the railway companies would give no guarantee to have it handled. It is rather trying to have to take men servants to Dover to put luggage on the boat, and even then to know that there may be difficulty in getting it off again at Calais.

A. E. L.

proved a great success. Their Majesties move about among their guests informally, and every part of our vast community is represented, so that there is great interest among the guests themselves. The wives of the Government members will greatly enjoy them, for, let the extremists be as extreme as they can in speech, every British woman is intensely interested in our King and Queen and their family and their surroundings. Traditions have come down through too many generations to be easily cast aside, and if we have had indifferent and even bad Kings and Queens in the long ago, we have certainly now got, in the language of to-day, the best ever!

Furs are having a great time this winter. The mild winter months of last year were bad for the fur trade; lost time is being made up now. The cost of skins in the sales recently was higher than ever, so that our favourite winter covering will cost us more. There are, of course, cheap furs, of which we think when we hear of friends in the country going in extensively for black



This practical "Bahskot," fitted with every accessory needed for the baby's toilet, can be used with equal success as a cot or bath, a fact which is proved by these illustrations. Fleecy blanket cloth of sky-blue makes the cosy coat and bonnet worn by the small maiden on the right, and tussore the practical romper suit. Sketched at Gamage's, Holborn, E.C. (See page 380.)

or white rabbits. The skins are used to wrap larger

albeit there doubtless was a certain amount—has been dancing. Young men and maidens have been heard to declare that there are no hops like Lenten hops. This would be all wrong; according to spiritual directors, but they are rather back numbers these days.

bodies than Baby Bunting in. Persian cats disappear from their happy homes in increasing numbers, and

E.L.S. 1924



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WILD DUCK.

DRAWN BY J. C. HARRISON

# Trocadero

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## THE WORLD OF MUSIC.

OPERA—COMIC AND GRAND.

THE British National Opera Company has concluded its season at Covent Garden, and it is not quite certain yet whether it will return for a summer season or not, although it has been stated that the Vienna State Opera Company has decided to abandon its proposed visit to London. The visit has probably been abandoned partly on account of the opposition of the Musicians' Union, which objected to the Vienna Opera Company bringing its own orchestra, but made no objection to the singers—a fact which proves that its objection was on purely commercial grounds.

The Musicians' Union is not concerned with music, but only with musicians. The fact that in a really first-class operatic organisation the orchestra and the vocalists make one indivisible whole, and that for the Vienna Company to come without its orchestra was to come maimed and crippled, made no difference to the Musicians' Union, whose only concern is to get as many jobs for its members as possible. This is proper enough, but it means that the interests of the public and of the Musicians' Union are not identical, and I hear on good authority that the action of the Musicians' Union found no support in Labour circles.

A number of eminent musicians were moved to rush into print in support of the B.N.O.C., and it was suggested that the present season is an inauspicious one to find a foreign operatic company in possession of Covent Garden Opera House. It would not make a good impression upon the hundreds of thousands of

British citizens from the Dominions and the Colonies to find the British Empire at Wembley, but Vienna at Covent Garden. There is a good deal to be said for this point of view. Also it is to be remembered that the influx of visitors ought to give prosperity to whoever is performing opera at Covent Garden, and that the B.N.O.C., which is still a struggling, although successful, organisation, would benefit greatly if it could accumulate a little more spare cash.

Having admitted so much, it must be granted, however, that the B.N.O.C. is in need of many a lesson which the Vienna State Opera Company could give. The B.N.O.C.'s policy may be summed up in three words: "Quantity, not

Quality." They come to Covent Garden for a comparatively short season of eight or ten weeks, and in that period they produce a multitude of operas. Naturally, not a single one of them is ever adequately rehearsed, and so the performances are not half as good as they might be, quite apart from any question as to the talent and capacity of the singers and musicians.

The layman has not the slightest idea of the importance of adequate rehearsing. W. S. Gilbert said once that when his plays were properly rehearsed, they succeeded; and that when insufficiently rehearsed, they failed. He thought that from three to four weeks was essential to the rehearsing of a play. I think one might even double that time for an opera on the grand scale; but if we just take his estimate of three to four weeks, it doesn't require much calculation to discover that to produce the twenty-one operas put on this season would mean more than a year's rehearsing in advance. It will be said that the B.N.O.C. is touring when it is not in London, and is constantly playing these operas; but this is not the same thing at all. An opera does not necessarily get better played the more you play it. On the contrary, it often gets worse and worse.

It is quite impossible for the B.N.O.C. to go on in this fashion and retain the respect of serious musicians. It is also very unfair to the large number of talented singers and musicians it employs. For example, when a young English conductor directs a poor, slapdash performance at Covent Garden, the critics are not going always to take the pains to make excuses. They are going to say that Mr. Blank conducted a very mediocre performance; and after a year or two of notices of that kind, Mr. Blank is stamped as a mediocrity for the rest of his life.

My advice to the B.N.O.C. is to give a large number of the operas in its repertory a long rest. Let it concentrate on a small number of works, and let it spare no time or pains to do these as well as it

[Continued on page 388.]



VOLTAIRE'S HEART RE-DISCOVERED: THE GILDED HEART-SHAPED CASE (UNOPENED) APPARENTLY CONTAINING A LIQUID PRESERVATIVE—M. BÉRARD READING A DOCUMENT CERTIFYING THE CONTENTS.

The new Librarian of the French National Library in Paris, M. Roland Marcel, recently found there the original plaster cast of Houdon's famous statue of Voltaire at the Comédie Française. Its pedestal bore a metal plate inscribed: "Here reposes the heart of Voltaire." Pressing a button, M. Marcel drew out a casket, which on February 20 was opened in the presence of M. Léon Bérard, Minister of Fine Arts. Inside, wrapped in a violet cloth, lay a heart-shaped case of gilded wood, inscribed: "The heart of Voltaire, who died in Paris, May 30, 1778." The case appeared to contain a liquid preservative. M. Bérard did not open it, and, after signing a document certifying the contents, he replaced the casket. Voltaire died in the house of the Marquis de Villette, and his heart was embalmed. His heirs claimed it, but were satisfied with a money payment from the Marquis.—[Photographs by Topical.]



LONG FORGOTTEN IN THE FRENCH NATIONAL LIBRARY: THE CASKET CONTAINING VOLTAIRE'S HEART BEING REPLACED IN THE PEDESTAL OF HIS STATUE, BY M. LÉON BÉRARD, MINISTER OF FINE ARTS.



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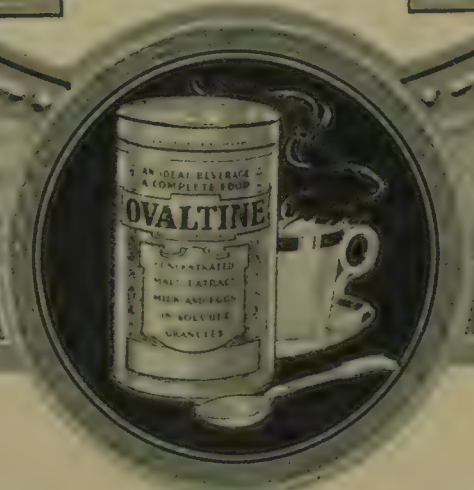
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## BEARING AMERICA'S EARLIEST DATE:

## MAYA JADES.

(Continued from Page 358.)

second records 8 cycles, the third 14 katuns, the fourth 3 tuns, the fifth one uinal, the sixth 12 kins, the seventh the month Eb, with a numerical coefficient of one. The whole series reads 8 cycles, 14 katuns, 3 tuns, 1 uinal, 12 kins, from the opening date of the Maya era, which fell on the first day of the month Eb, corresponding to the year 63 A.D. of the Christian era. This plaque was found in making an excavation, not in a grave or associated with any ruins; and how such an extremely valuable object as this must have been come to be lost by the owner nearly 2000 years ago is difficult to conceive. These small and very valuable articles may have been carried long distances, as gifts from one ruler to another, or in the course of trade; so that it is by no means certain that the original provenance of this object was anywhere in the neighbourhood in which it was found. It is a significant fact that the two earliest-known Maya dates are on small objects, and not; as are most of the later ones, on large monoliths, and tends to show that the Maya glyphic system antedated the use of large monoliths by a considerable period, though by how long it is impossible to say till more extended excavations have been carried out in the Maya area.

Probably the most spectacular cache of jade ever found in the Maya area was unearthed quite recently at the ruined city of Copan, in the Republic of Honduras. A large flat mound in what is known as Old Copan (the first site of the ancient city) was opened, and within were found the fragments of a number of stone monoliths, bearing dates from the second katun of the ninth cycle (218 A.D.), to the ninth katun (356 A.D.). One monolith was entire, and bore the date, 9.9.0.0.0., or 356 A.D. It rested on a large oblong slab of stone, which, in turn, rested on a circular disc, 4 ft. in diameter and 10 in. thick; this covered a cruciform vault, nicely built of squared stones, about 2 ft. deep, within which were found the engraved jade pebble shown in Fig. 7, together with a sea-shell (*Area Grandis*) and two spear-heads, and one knife of obsidian. The pebble is convex on both sides, 8 in. long, and carved on one side, the rest of its surface showing distinct marks of attrition by water. The material is a greenish-yellow jade, and the style very typically early Maya.

Close to this, and about 6 in. beneath the cement floor of the mound, was found a large slab of stone, 5 ft. 1 in. long, 2 ft. 9 in. wide, and 1 ft. thick, undoubtedly the foundation stone of another sculptured monolith, which had been carried away or broken. Beneath this was a circular stone, 3 ft. 9 in. in diameter and 9 in. thick, which in turn covered another cruciform vault 2 ft. deep. At the intersection of its axes was found a very remarkable cache containing an anthropomorphic figure in dark-green polished jade, 7.5 in. high (Fig. 8), eight pendants of light apple-green jade, highly polished, representing human heads and grotesque animals holding human heads in their open mouths (Fig. 9), two pairs of jade ear-plugs and two large tubular jade beads bored through their long diameter for suspension (Fig. 10), 40 jade beads, 38 sea-shells (Fig. 11), a quantity of cinnabar, black oily earth, powdered limestone, and sufficient mercury to fill a 6-oz. bottle. The jades were placed in the centre; around them were arranged the large sea-shells to form a sort of containing wall, which was surrounded by a narrow shallow trench containing the mercury.

We have no record of the fact that metallic mercury was known to the Maya of the Old Empire, and it was certainly not known to their descendants at the time of the Spanish Conquest. It is quite possible, however, that the ancient Maya may have been acquainted with the metal, but the secret of its reduction from cinnabar was lost when they deserted the great southern cities and migrated into Yucatan, in which case the mercury recovered from this cache is possibly the oldest supply of metallic mercury in existence. It may be, however, that the process of reduction took place accidentally during the 1600 years of its interment in contact with the other minerals.

At the end of the north limb of the cruciform chamber was found the earthenware vessel seen in Fig. 12. It was nicely made of polished reddish pottery, and was half filled with cinnabar. As an example of early Maya ceramic ware, of which very few specimens have been found, it is extremely interesting. The stele of which it formed the foundation having, unfortunately, been removed, it was impossible to date this cache as accurately as the other; but it is obvious that the anthropomorphic figure (Fig. 8), though closely resembling that shown in Fig. 4, is decidedly more archaic in style, and probably dates from about the middle of the third century A.D.

Carved Maya jade affords an extremely fascinating field of study for the archaeologist, as, next to the great sculptured monoliths of the Central American cities, it formed probably the chief channel through which the Maya artist might express himself. Bound down though the Maya was by convention in painting, wood-carving, and sculpture on stone, some of his jade carvings compare favourably with the best Chinese and Japanese work, both in the technical skill shown in their execution and in the beauty of the material used. These jades are rendered more interesting from the fact that, by comparison with the sculptured stele, they can be dated approximately within 1 katun, or twenty years, and those upon which an Initial Series is inscribed can be dated to the very day within Maya chronology, which, in turn, has now been correlated with the Christian era to within a month.

This field of research has hardly been scratched as yet, for practically no systematic excavation has been done at Old Empire Maya sites, and it is devoutly to be hoped that such excavation on a large scale may be undertaken in the near future by both British and American institutions, before these priceless records of one of the most interesting civilisations in the world are lost to us for ever through the unauthorised scratching of natives and travellers in search of treasure and saleable curios.

## THE JUBILEE OF "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS."

"THE ILLUSTRATED SPORTING AND DRAMATIC NEWS" is this week fifty years old, and its Jubilee Number, dated March 1, tells the story of that popular weekly illustrated's half-century of publication. It reproduces pictures of sporting and dramatic events exactly as they were illustrated in 1874, and contrasts the methods then in vogue with those of to-day, showing how artist's work, cut on wood, has given place to the half-tone and colour-printing of to-day. The issue contains many pages in colour dealing with current sport and reproduced from either drawings or photographs. The greetings and congratulatory messages received from many famous sportsmen, dramatists, and actors are included in the number, which deals with two great public pursuits than which none has advanced more in popular favour since the days of fifty years ago.

# BOIS

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VERY OLD GIN  
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Liqueurs for 348 Years*



## AN APOLOGY

The following is a copy of a letter of apology of sufficient significance to need no comment.

C. STEVENS, Builder and Decorator,  
29, Drysdale Road, LONDON, S.E. 13.  
8th February, 1924.

Dear Sirs,

YALE LOCKS.

I admit that I have recently had Orders to supply and fix Yale Locks and that I have supplied, fitted and charged for locks which were not Yale Locks. I realise the seriousness of what I have done, and admit it has caused you injury.

I sincerely hope that you will see your way to overlook the offence and hereby undertake that neither I, nor any agent of mine, will on any future occasion, directly or indirectly supply and / or fix as a Yale Lock any lock which in fact is not a Yale.

I am aware that the word Yale is a trade mark applying to goods of your manufacture, and not a description of a style or class of goods.

You are at liberty to make any use you may think fit of this apology.

Yours faithfully,

(Signed) C. STEVENS.

To the Yale and Towne Manufacturing Co.

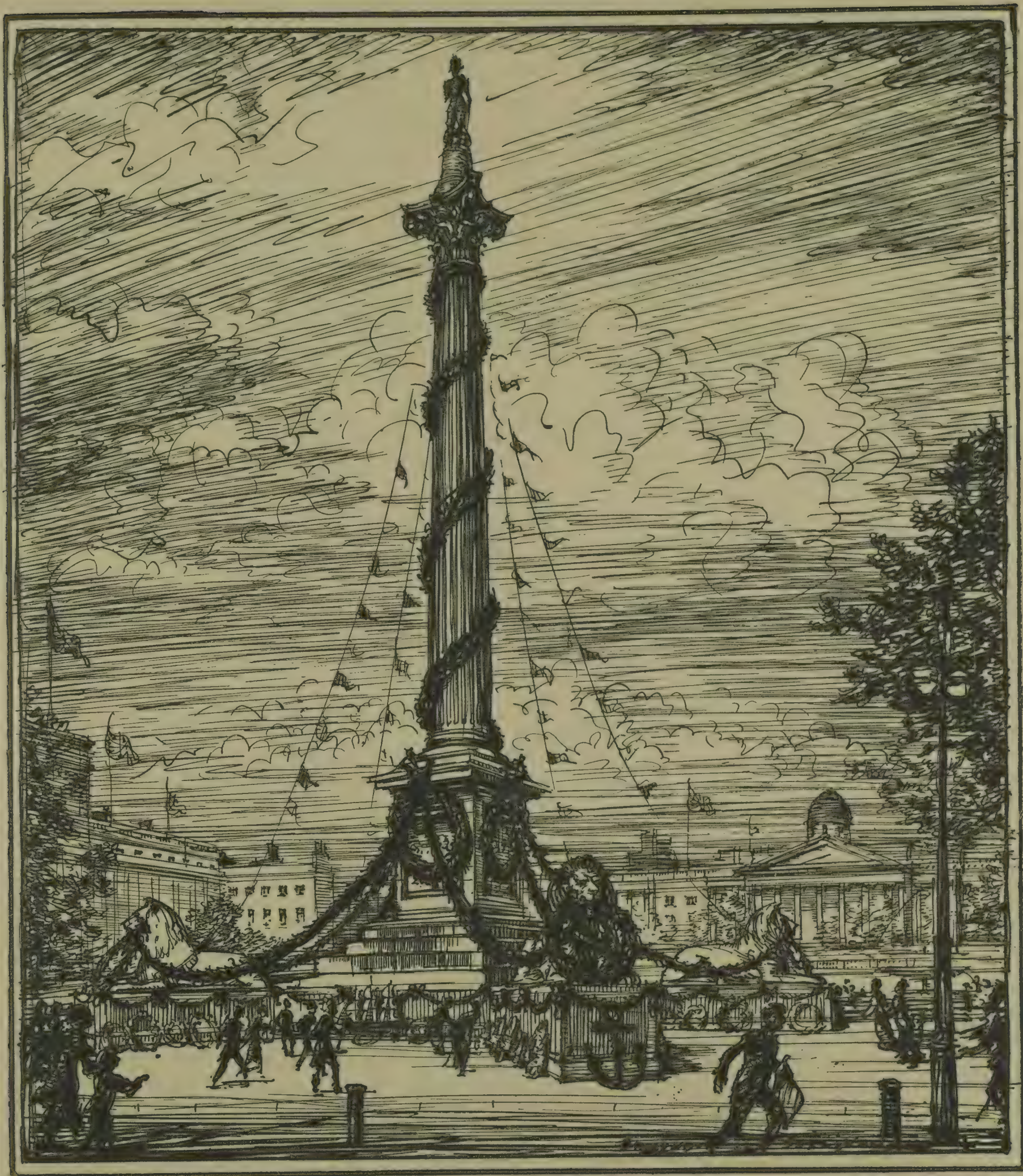
When you buy a YALE you buy the BEST.  
Yale Made is Yale Marked.

**YALE**

Regd. Trade Mark.

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# DEWAR'S

## THE IMPERIAL SPIRIT

The policy behind DEWAR'S has always been to preserve custom by maintaining quality. It has been carried out by the ample reservation of perfectly matured whisky in bond. Thus, and only thus could the consistent quality of DEWAR'S have stood the test of time.



## Fashions and Fancies.

### Inexpensive Frocks of Yoru Crêpe.

Naturally, the simpler the frock the more important is the material of which it is made, and well-chosen colourings play an important part in the general effect. Consequently, the fact that the graceful frock pictured on this page

guineas; and others of silk and wool for 4 guineas. No less attractive are the two spring hats portrayed on the left, one of nigger pedal straw, with a turned-up brim embroidered with gaily-coloured woollen flowers, and the other of black straw decorated with fuchsia-coloured silk. The prices are 4 guineas and

59s. 6d. respectively; while shady Bangkoks, flaunting scarves of printed silk in the famous Liberty colourings, are 65s.

### Fashions for the Babies.

The new spring outfits destined for the all-important ruler of the nursery always need careful consideration. Sketched on page 374 are a few of the delightful affairs to be found at Gamage's, Holborn, E.C. Quite fascinating and extremely practical is the comfortable romper suit built of tussore completed with two useful patch pockets. It is obtainable in all sizes, price 8s. 11d. for 18 in., and rising 1s. each size. The small personage on the right is well protected from the chilliest weather by a cosy coat and cap of sky-blue fleecy blanket cloth. The whole outfit is obtainable for 24s. 6d., size 16 in. Diminutive dressing-gowns of wadded silk, completed with trails of embroidered flowers in front, range from 12s. 6d. (size 18 in.), and short frocks of white crêpe-de-Chine, smocked in contrasting colours, are 12s. 6d., size 18 in. Ingenious devices for furnishing the nursery are always to be found at Gamage's, and the "Bahfkot," pictured on the same page, can be used with equal success as a bath or cot. Obtainable for 50s., it is invaluable for travelling purposes, as it straps on to any trunk.

### Novelties of the Week.

The new handkerchief-scarves of printed crêpe-de-Chine in gay hues, which are the latest vogue in Paris, can be obtained in London for 12s. 9d. each; while another attractive novelty takes the form of large scarves of chenille in shaded colourings. On application to this paper, the firm from which they are obtainable will be given.

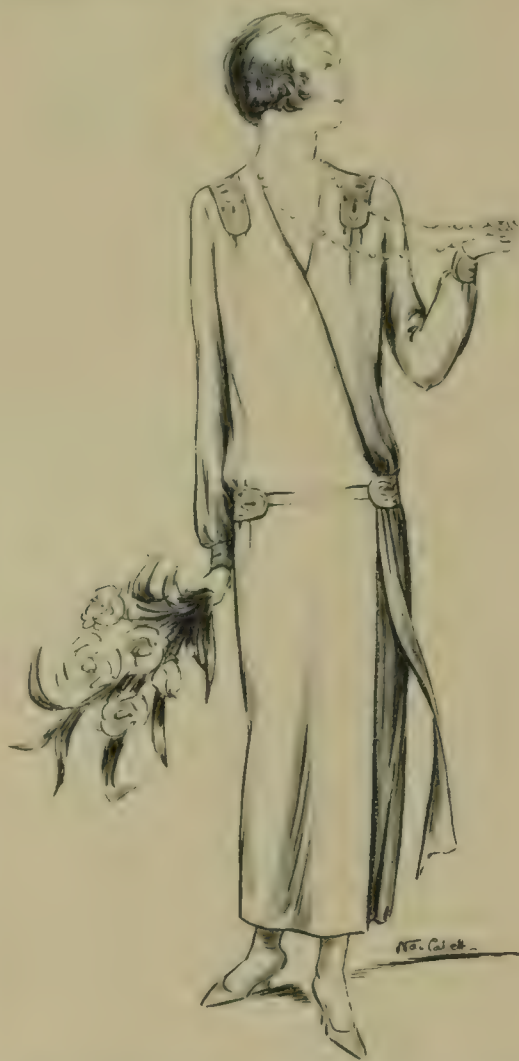


Silken flowers of deep-fuchsia decorate the becoming model of black straw on the left, and motifs in gaily coloured wool the nigger pedal straw on the right. They hail from Liberty's.

hails from Liberty's, Regent Street, W., lends it an additional charm. It is fashioned of this firm's well-known Yoru crêpe, completed with bands of flax-thread embroidery on the shoulders, hips, and cuffs. Obtainable in three sizes and twelve colours, plain or in blended tones, the cost is only 42s. Other models of a slightly different design are trimmed with hand-printed silk in varied colourings.

### Jumpers and Hats from Liberty's.

Hand-printed Tyrian silk is another delightful material which can be found in many forms at Liberty's. Available in artistic blendings of many colours, it washes like the proverbial rag, and has the smooth, rich surface of heavy silk. The pretty jumper pictured on the right is made of this material, and can be secured for the surprisingly modest sum of 35s. 9d.; while 29s. 6d. is the price of a useful petticoat of the same calibre. Then there are hand-knitted jumpers of pure silk, enhanced with fascinating figured designs, for 51



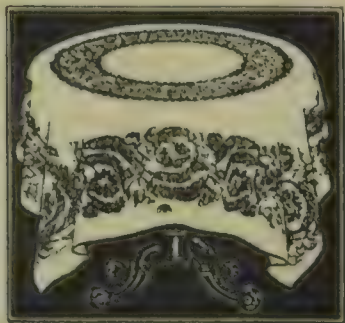
Yoru crêpe, embroidered with flax thread in Liberty's famous colourings, makes this graceful frock. Sketched at Liberty's, Regent Street, W.



Soft Tyrian silk, hand-printed in artistic designs, has been chosen by Liberty's to fashion this practical over-blouse.

## IRISH LINEN DAMASK TABLE CLOTHS

WOVEN from all Flax Yarns in our Banbridge factory, and supplied direct to the buying public.



### LINEN TABLE CLOTHS.

I.L.N. 13. Bleached Pure Irish Linen Double Damask Table Cloths. Design: Olive or Roman Scroll.

2 x 2 yds., 27/9 each; 2 x 2½ yds., 33/- each  
2 x 3 yds., 39/6 each; 2 x 3½ yds., 46/- each

LINEN NAPKINS TO MATCH. I.L.N. 14. Will wear well, and look beautiful after washing.

22 x 22 ins., 6 for 14/9  
24 x 24 ins., 6 for 17/3

SPECIAL. I.L.N. 15. Grass Bleached Irish Linen Huck Face Towels, White or Coloured Borders, hemmed ends.  
20 x 36 ins. ... 6 for 10/-  
Also in a better quality, 24/6 per dozen.

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### Quality—Economy—Refinement.

These qualities are pre-eminent in the following Humber models:

8 h.p. Light Car (Chummy body) ...	£250
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11'4 h.p. 3-door Saloon ...	£595
11'4 h.p. 4-seater All-Weather ...	£610
15'9 h.p. 5-seater Touring Car, with Auster rear screen ...	£695
15'9 h.p. 3-door Saloon ...	£915
15'9 h.p. Saloon Landulette ...	£915

Art Catalogue on Request.

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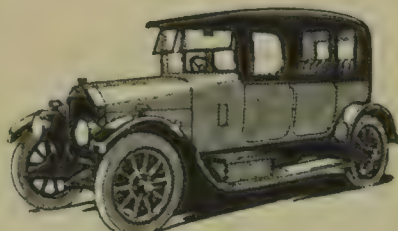
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Over 130 Years Reputation for  
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of the Revelation Expanding Suit Case is explained in the unanimous verdict of all who use it.

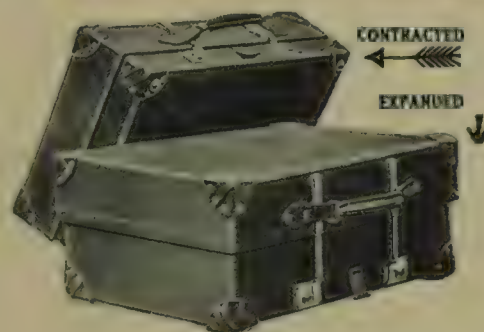
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## THE CHRONICLE OF THE CAR.

## The Price of Petrol.

It was only to be expected that the recent heavy increase in the price of motor fuel would lead to an outcry among those affected. All sorts and conditions of motorists and motor-users have raised their voices in protest, but, needless to say, it has all left the oil magnates quite cold. Indeed, I have heard on quite good authority that the latter are contemplating yet a further rise in price within the next month or so. Of course, it will be denied that any such intention exists; but that is the information which comes to me from a source I have usually found reliable.

This matter of fuel price is not one that concerns the motorist alone. I have heard it argued that, even if the price of petrol were advanced to two shillings a gallon, the private owner in the mass would not travel a single mile less than he does now. He would simply grumble and pay. That is as it may be, though it is open to argument. If the matter stopped short at the "motorist"—the person who motors for pleasure, and who is truly representative of the "idle rich," as we are so often told—there might not be so much to be said. But it certainly does not stop there. It affects the whole life of the community, since it is to be doubted if there is a single commodity, a single article of use, which at some period or other is not affected in its price to the public by the cost of motor transport. Even to-day it is very imperfectly realised by the public to what an extent transport has been motorised since the war. Now, a rise in the price of petrol of twenty-five per cent. makes a difference of a penny per vehicle mile approximately in the case of heavy transport, and this extra cost is passed on to the public in the shape of higher prices for the goods and commodities carried. Nor does it stop short at the fraction represented by a general spread-over. It too often means an increase of ten per cent., so the public pays over and over again the amount of extra profit.

Is There a Remedy? Can nothing be done to stop this shameful mulcting of the public? I have applied this term to it after due thought. I quite agree that possibly the oil companies

as that I am discussing. I believe the truth is that the companies have unloaded their accumulated stocks at the lower price, and now find themselves in a position to apply the famous dictum of Sir Marcus Samuel, to the effect that the price of a commodity is what it will fetch.

The position is intolerable, when we consider that motor fuel is a key commodity, affecting practically the whole life of the community. But is there any remedy? I see none but Government intervention and control of the price of motor spirit. Whether such a remedy is practicable or not I cannot say, but it certainly ought to be very carefully examined. There is another, which is the development of our home resources under strict Government supervision. I add this last qualification because we know what happened after the war when an attempt was made to develop and market benzol. The oil rings got well into benzol and created what is practically a control—almost a monopoly. A Royal Commission is a tardy, cumbrous affair, but I do think the time has come when one should be constituted to inquire into the whole question of motor-fuel supplies and prices.

**The Dazzle Problem.** Although we have not heard so much of the dazzle problem this winter as last, the question of its solution is very much engaging inventors and optical experts. All sorts of devices, good, bad and indifferent, are being produced, and in many cases offered to the motoring public. Many of these I have tested personally, but I am bound to say that, as a rule, they possess basic defects which put them more or less out of court. The best of them mainly depend upon voluntary operation by the driver, so that it rests entirely with his idea of road courtesy whether or not the meeting driver is dazzled by glare from the headlights. The dipping lamp is certainly an absolute remedy, but it has this obvious defect. So of many others. The real solution lies in some device which is quite automatic, but this ideal is very hard to attain. One recent dark night I tried a device which I

[Continued overleaf.]



"THE COURTESY OF THE ROAD": HOW THE VACUUM OIL COMPANY TRIES TO PROMOTE IT.

found themselves under the necessity of making some increase; but there is nothing in the figures relating to the cost of crude oil in America to justify such a rise



A DODGE BROTHERS FIVE-SEATER TOURING CAR (RIGHT FOREGROUND) IN A RURAL SETTING: MOTORING IN A HUNTING COUNTRY.

The pedestrian and the car in the background are on their way to a meet of the local hounds.



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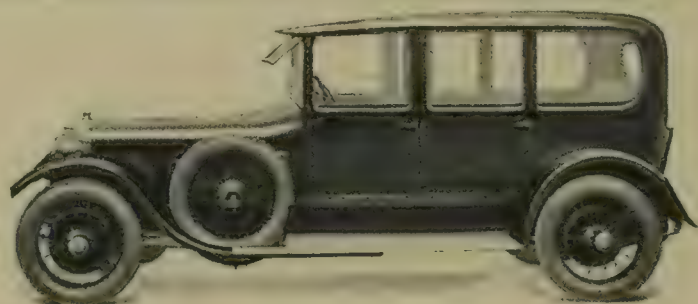
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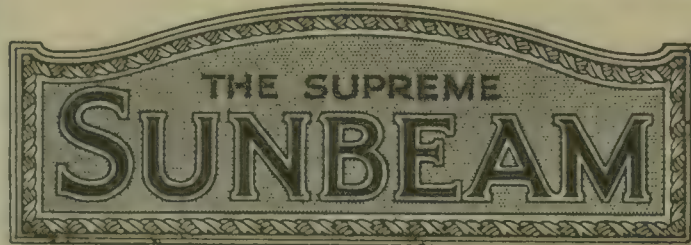
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Touring Car, £850  
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24/70 h.p. Six-cylinder  
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All the above models, except the 12/30 h.p., are supplied with Four Wheel Brakes. The 14/40 h.p. can also be supplied with rear wheel brakes only if required.



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Adjustable front seat. Upholstery in best quality leather, side curtains, double deflector wind screen, luggage carrier, panel protector, etc. Choice of colours: Pearl Grey, Dark Grey, Flat Blue.

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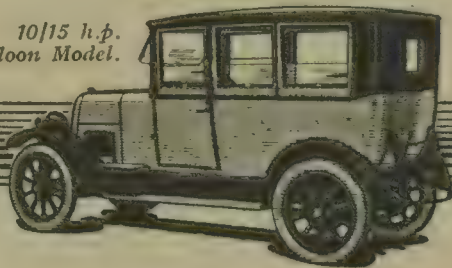
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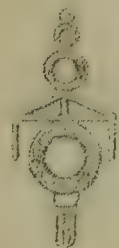
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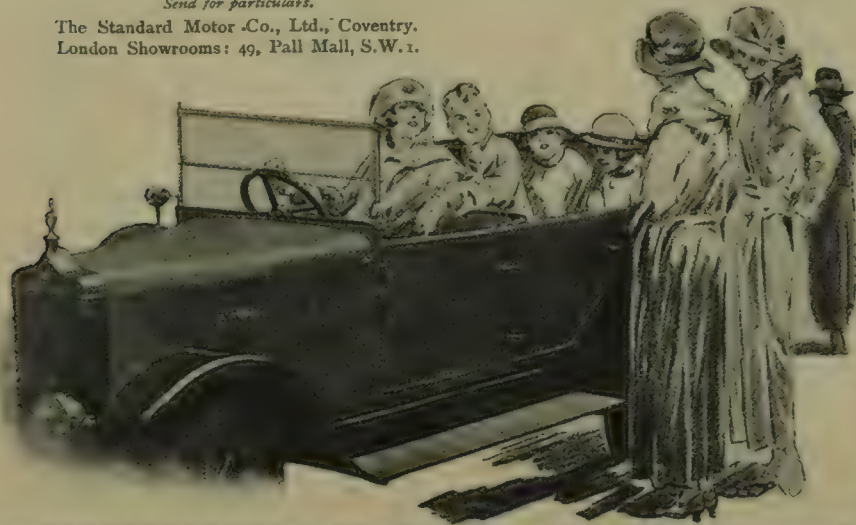
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4-cyl. engine, 65 x 102 mm. unit construction; detachable cylinder head; overhead valves; oil circulation by pump; battery ignition; thermo-syphon cooling; dry-plate clutch; 4 speeds and reverse, right-hand change; internal expanding brakes on all four wheels, electric starting and lighting; 5 detachable wheels with 710 x 90 cord tyres; semi-elliptic front and rear springs; speedometer; clock; patented non-glare illuminated dash; Wefco spring gaiters; oil and petrol gauge; luggage grid; large tool box at rear with complete set of tools, jack, pump, etc.

### MODELS & PRICES.

Two-Seater completely equipped £360

Four-Seater completely equipped, including rear wind screen £375

Coupe with large Dickey Seat - - - £465

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Telephone: Park 2605.

Telegrams: "Bartle 2605 Park London"

Manufacturers: James Bartle & Co., Ltd., Lancaster Rd., London, W.11



Continued.]

thought very clever. This was the Price Anti-Dazzle Bulb. Essentially it is an ordinary lamp-bulb, but with two filaments shrouded under an amber-coloured glass cone, internal to the bulb itself. One's first impression is that, while such a device may successfully eliminate a great deal of glare, it would reduce the driving light below the safety limit. In practice, this was not borne out. The amber shroud certainly had the effect of reducing glare very markedly. Meeting the car equipped with the anti-dazzle bulbs was not as bad as meeting some vehicles with bright side-lamps. In a word, the Price bulb does achieve the primary object of its design. Of course there is glare—you cannot have light without it—but it is not objectionable.

As to cutting down the driving light, we made careful tests of visibility. With the Price bulb of 18 c.p., a pedestrian wearing dark clothing was lost to view fifteen paces before the same person passed out of sight in the beam thrown by unshrouded lights of 24 c.p. The driving light, therefore, was quite adequate for practically any touring speed likely to be attained at night.

Unless frost should have intervened in the meantime, Brooklands will reopen to-day, March 1. Repairs of a very extensive nature have been carried out to the surface of the track, and, as a consequence, it is anticipated that higher speeds than ever will be attained this year. Since the track closed in November last, five tons of concrete a day have been used in repairs. The two terrible bumps on the Byfleet banking have been smoothed out, and everything has been done to make the track as near perfect as possible. One item of good news in addition is sent by the track executive. That is that the catering arrangements, which have been shockingly bad in previous years, have been overhauled, and are in future to be under the direct control of the Brooklands Automobile Racing Club. An attractive list of fixtures has been arranged, and will be issued shortly. W. W.

The doctor and coroner at an inquest last week both made public their strong belief in the value of alcoholic stimulant as a remedy for influenza. An excellent spirit, taken with much benefit when one is threatened with influenza, is the Cuban spirit "Ron Bacardi," distilled by a special process from the sugar-cane, which has a great vogue throughout North and South America as a specific against this malady, and is now being shipped to England. It can be obtained from Messrs Hedges and Butler, Ltd., 153, Regent Street, the well-known wine merchants, or through all wine merchants and at most of the large London stores.

## CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

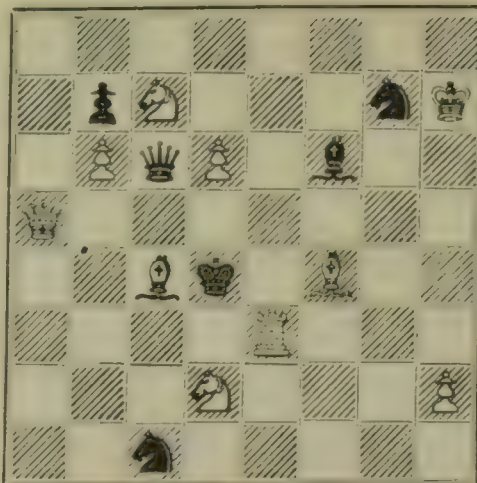
H P FOSTER (Johannesburg).—There is a mistake somewhere in your solution of No. 3921. You gave 1. B to Q 7th, the square on which the Bishop is actually standing in the diagram. We presume you meant it to go to some other place.

E M VICARS (Norfolk).—You are quite right about No. 3924. What a fine moral effect the opportunity affords you of heaping coals of fire on its composer's head!

T K WIGAN (St. James's Square).—Every alternate Saturday in the ordinary way; but there are occasions when this rule has to be suspended for a week. The instance you give is one of them.

HORACE E MCFARLAND (St. Louis, Mo.).—We are very glad to hear from you again, as we were beginning to fear that such a lofty flight as yours might have met with a precipitous descent. It is a pleasure to know there was no foundation for this, and thank you for your kind and informative letter.

PROBLEM No. 3926.—By A. A. HUMM.  
BLACK.



WHITE.  
White to play, and mate in two moves.

SOLUTION OF PROBLEM No. 3924.—By H. MAXWELL PRIDEAUX.

- |                                     |                       |
|-------------------------------------|-----------------------|
| WHITE                               | BLACK                 |
| 1. Q to R 2nd                       | K to Q 4th            |
| 2. Kt takes P (ch)                  | K takes Kt, or moves. |
| 3. Mate accordingly.                |                       |
| II 1.                               | K to Q 2nd            |
| 2. Q to Q 6th (ch) and mates        | next move.            |
| II 1.                               | Any other.            |
| 2. Kt takes P, and mates next move. |                       |

The work of a master craftsman that well deserves the compliments paid to it by many of our solvers.

CORRECT SOLUTIONS OF PROBLEM No. 3921 received from H.H. the Maharane Sahab of Porbander, J E Houseman (Chicoutimi, Quebec), and J M K Lupton (Richmond); of No. 3922 from H.H. the Maharane Sahab of Porbander and H F Marker (Porbander); of No. 3923 from H Heshmat (Cairo) and Rev. A de R Meares (Baltimore).

CORRECT SOLUTIONS OF PROBLEM No. 3924 received from E Pinkney (Duffield), R B N (Tewkesbury), A Edmeston (Worsley), and E M Vicars (Norfolk).

CORRECT SOLUTIONS OF SPECIAL PROBLEMS from H.H. the Maharane Sahab of Porbander (1) and H F Marker (5).

## CHESS BY CORRESPONDENCE.

Game played in the Trophies Tourney of the British Correspondence Chess Association, between Messrs. H. BARDLEY and E. ROBERTS.  
(Giucoco Piano Opening.)

- |                  |                  |  |                |
|------------------|------------------|--|----------------|
| WHITE (Mr. B.)   | BLACK (Mr. R.)   | WHITE (Mr. B.)   | BLACK (Mr. R.) |
| 1. P to K 4th    | P to K 4th       | balance is inclined to favour White, who always seems to have the right reply in hand.   |                |
| 2. Kt to K B 3rd | Kt to Q B 3rd    | 16. B to Kt 5th  | Q to Q 2nd     |
| 3. B to B 4th    | B to B 4th       | 17. Kt takes Kt  | P takes Kt     |
| 4. P to B 3rd    | Kt to B 3rd      | 18. P to Q 6th   | R to K 3rd     |
| 5. P to Q 4th    | P takes P        | (dis. ch)  |                |
| 6. P takes P     | B to Kt 5th (ch) | 19. P takes P  |                |
| 7. Kt to Q B 3rd | Kt takes K P     | Owing to Black's inability to recapture this Pawn, it becomes the decisive factor of the game. White maintains his attack with skilful vigour. |                |
| 8. Castles       | B takes Kt       | 19. P takes P  |                |
| 9. P to Q 5th    | Kt to K 4th      | 20. Q R to Q sq  | P to Q Kt 3rd  |
| 10. P takes B    | Kt takes B       | 21. R takes R  | Q to B 3rd     |
| 11. Q to Q 4th   | P to K B 4th     | 22. R to Q 8th (ch)  | B takes R      |
| 12. Q takes Q Kt |                  | 23. Q to K R 4th   | K to B 2nd     |
|                  |                  | 24. Q to Kt 3rd  | P to K 3rd     |
|                  |                  | 25. B takes R P  | P to K R 3rd   |
|                  |                  | (dis. ch)  |                |

So far the game is practically identical with one played between Schlechter and Lasker in the London Tourney of 1899; but the former here continued with: 12. Q takes Kt P, which gave insufficient compensation for the abandoned piece, and lost.

12. P to Q 3rd  
13. R to K sq  
14. Kt to Q 4th  
15. Kt to K 6th

A somewhat critical position now arises for both sides; but the

25. B takes R P  
(dis. ch)  
A clever ending, which forces speedy success in a most interesting game.

25. K takes B  
26. P to K B 4th  
Resigns.

We are sorry to learn that Sir George Thomas has been obliged by his engagements in other games of skill to decline the invitation to take part in the New York Tournament. It is a matter of satisfaction, however, to know that Mr. Yates has been asked to take his place.

With deep regret we have to announce the death of Mrs. W. J. Baird, whose reputation as a problem-composer was second to none of her contemporaries, and whose active interest in the art was maintained almost to the last moments of her life. This column has been favoured through many years with some of her best compositions; but her output was on an extensive scale—upwards of 2000 problems it is stated, having their origin in her prolific brain. In 1888 she published a volume of 700 original positions; shortly after which she became identified with a new cult devoted to the construction of what are called Chess Retractors, which, however, never won public popularity or attracted much support from other composers. Lately she occupied herself with the encouragement of orthodox composition again, and her loss is one that will make itself felt in more directions than one. The deceased was a member of the famous Winter-Wood family, whose chess reputation stood so high in West of England circles, and she died at Paignton in her sixty-fifth year.

The death is also reported of Count von Bardeleben, who at one time was regarded as one of the leading representatives of the Berlin school. His public form, however, rarely sustained his private reputation—a temperament largely influenced by ill-health operating repeatedly to his disadvantage on many great occasions.

The object of "Chess Sacrifices and Traps," by Alfred Emery (London: Frank Hollings, 7, Great Turnstile, W.C.2; price 2s. 6d.), is to bring up to date the record both of brilliancies registered in recent master-play, and the traps in the openings that have been disclosed by modern practice or analysis, and due recognition must be given to the excellence with which the author has achieved his task. He has most industriously searched the scores of the leading chess gatherings of the last few years, and his fine-taste has never failed him in the selection of worthy examples for his purpose. Taken altogether, this is a book we can strongly commend both to learners, that they may study style, and to experts that they may have a convenient collection of brilliant games.

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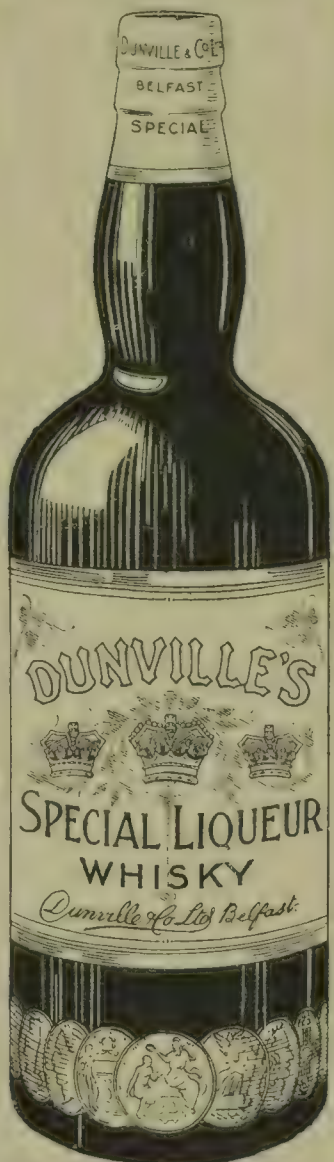
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## MR. SHAW'S "BACK TO METHUSELAH" CYCLE.

THE great adventure of the Shaw cycle is over, so far at least as the critics are concerned, and as we look back on what has proved a much less formidable, and far more amusing experience than a reading of the text of "Back to Methuselah" seemed to warrant, we are conscious of a jostle of impressions not easily presented in intelligent coherence. We have been arrested by an austerity of thought almost bleak, and an eloquence rising occasionally to lyrical heights; we have been irritated by drops from a great argument into cheap and often tasteless satire at the expense of current politics and well-known personalities; we have listened to debates and harangues more suitable for the lecturing-room than the theatre; we have been shown the super-man development of mankind in the shape of grim, self-absorbed He-Ancients and She-Ancients, without whose creation our Bernard Shaw would have us believe civilisation must become bankrupt, only to prefer his Arcadian youth of the future, who are so very much like our children of to-day. We have spanned centuries with this philosopher-playwright, and seen most of our institutions scarified, and most of the human amenities dismissed as things vain; while a sort of Aristotelian "state of meditation" has been held up as an ideal; and, on the whole, we have been kept interested, and even every now and then exhilarated.

What is at the back of Mr. Shaw's mind in this play-cycle can be but briefly summarised. Man, he appears to urge, was in the beginning longer lived than to-day. As civilisation has developed the span of life of the race has sensibly decreased. This makes for waste. Just when the human individual has sloughed passion and gained wisdom and experience, the shears of fate cut his life short. Only by extending his years a century or two could he be made of service to his race. Nor,

if we believe in will-power or compare what other species have done in the course of creative evolution, is this impossible. Miracles have been achieved by such willing of the impossible. And it is such a miracle or series of miracles—the sudden appearance in the world of men and women who resolve to live three centuries, and in doing so help on the Shavian ideal—that we are asked to grant and contemplate in this "Methuselah" cycle. Mr. Shaw starts his

spinning-wheel her hoard of wisdom, is a picturesque and impressive figure—Miss Gwen Ffrangcon-Davies does her to perfection; his Lilith has some of the noblest prose written in our time to recite just before the curtain falls.

But between whiles Mr. Shaw has his lapses—lapsés of taste and lapsés of fancy. His rival ex-Premiers, Joyce-Burge and Lubin, make us laugh, rather wryly; but they are instances of the author's incapacity to let characters he dislikes state their case fairly; his humbugs are made fools, and, what is worse, "G. B. S." takes liberties with live men's domestic affairs and families. So again when Mr. Shaw plunges into the future and jumps into 2000 or 3000 A.D., he compares unfavourably with Mr. Wells as a maker of new worlds. His "Tragedy of an Elderly Gentleman" would be rather dull did not Mr. Scott Sunderland and Miss Eileen Beldon rattle off their speeches at a pace which the playwright, it is understood, deprecated in other parts of his cycle. Preferable to this vision of conflict between Short-Livers and Long-Livers are the Arcadians of the final part, and the stream of eloquence and high thought with which it concludes. The adventure, then, is over and we must be grateful to Mr. Barry Jackson for letting Londoners no less than Birmingham folk make stage acquaintance with the most ambitious work of a man of ideas, half-eccentric, half-genius. Gratitude, too, should go out to a gallant company which for the most part is set to declaim rather than to act. Some names have been mentioned already, and those of Mr. Colin Keith-Johnston (Adam), Mr. Leo Carroll (Joyce-Burge), Mr. Paul Smythe (Confucius), Mr. Cedric Hardwicke (the Archbishop), and Miss Chatwin should not be passed over. Mr. Shaw has lived to see himself treated as a classic; will he now consent to give the stage a real play once more instead of a treatise?



THE FIRST UNION JACK TO FIND A PLACE AMONG THE FLAGS TREASURED IN THE GREAT FRENCH MILITARY SCHOOL AT SAINT CYR: THE PRESENTATION CEREMONY—LIEUT.-COL. MALISE GRAHAM (RIGHT) READING AN ADDRESS.

The flag was a gift from the British Army, and is shown being held by Lieut. A. G. Salisbury-Jones, Coldstream Guards, a former pupil at Saint Cyr. The presentation was made at Saint Cyr by Lieut.-Col. Malise Graham, Assistant Military Attaché, son of the late Sir Reginald Graham, Bt. The flag, which is of silk, will be placed in the College Hall. The famous Military Training School was founded by Napoleon.—[Photograph by Sport and General.]

history with the Garden of Eden, and carries it to 31,920 A.D., which is "As Far As Thought Can Reach." He is at his best, most poetic, most prophetically inspired in the opening and closing scenes of the cycle. His Eve, whether young or old, whether listening to the Serpent or pouring out over her

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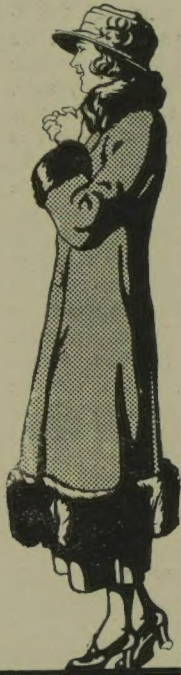
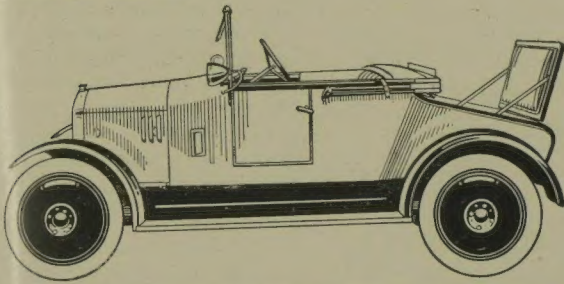
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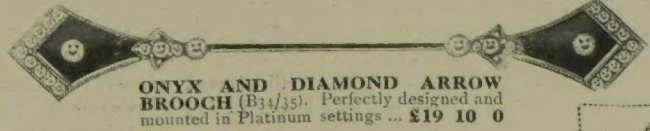
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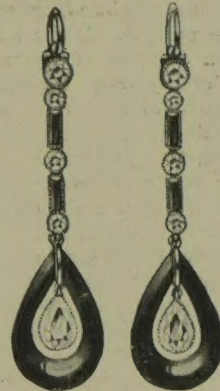
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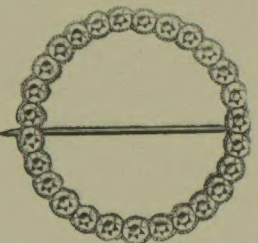
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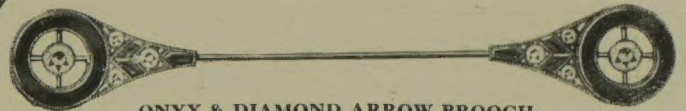


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## THE WORLD OF MUSIC.

(Continued from Page 376).

possibly can. *Rehearse! Rehearse! Rehearse!* That should be its motto. The operas I should advise dropping for the moment (it can always keep them alive on tour if necessary) are: "Tosca," "The Perfect Fool," "Madam Butterfly," "Fête Galante," "Faust," "Pagliacci," "Cavalleria Rusticana," "La Bohème," and "Savitrì." There are nine, and, with those nine gone, what a sigh of relief we should all breathe!

No greater contrast to the methods of the B.N.O.C. could be found than in Mr. Rupert D'Oyly Carte's Gilbert and Sullivan Company, now giving a season at the Princes' Theatre. Here we get real efficiency. The way the orchestra, principals, and chorus combine together in an ensemble which leaves nothing to chance is extraordinarily refreshing. It would be ridiculous to imagine that Mr. Geoffrey Toye is a better conductor than the well-known and distinguished musicians who conduct for the B.N.O.C.; but an amateur going into the Princes' Theatre after a performance of, say, "The Magic Flute," at Covent Garden, might well imagine that he had left a scratch company for a first-rate professional one.

It is pleasant to find that time has reversed the unfavourable reception of "Ruddigore" (being played at Princes' Theatre), when it was first produced in 1887. It was a re-hash of an earlier work by W. S. Gilbert, and is not really very amusing; but the idea of the bad baronet, Sir Despard Murgatroyd, doomed to a career of crime, is still entertaining, and if Gilbert's dialogue now "dates," his verses have lost none of their ingenuity and cleverness. Many of his lines must have sung themselves into Sullivan's brain, such was Gilbert's extraordinary command of rhythm. The following, for example—

Each Lord of Ruddigore,  
Despite his best endeavour,  
Shall do one crime, or more,  
Once, every day, for ever!  
This doom he can't defy,  
However he may try;  
For should he stay  
His hand, that day,  
In torture he shall die!

Lines like these really clothe themselves spontaneously with tune. On the whole, however, "Ruddigore" must be considered as a triumph for Sullivan rather than for Gilbert. It is one of the best of the series, and it is all the more enjoyable because it is a little less familiar than most. I should like to suggest to the management that they should revive "Utopia Limited"; or "The Flowers of Progress," which at present is not in their programme.

EDWARD J. DENT.

THE "SOLID" SHADOWS ILLUSION:  
A POSSIBLE EXPLANATION.

(See Pages 364-366.)

OWING to the difficulty in obtaining theoretical details explaining the causes of the illusion illustrated elsewhere, a member of our staff has conducted experiments, and suggests the following explanations: "With the right eye closed, look at an object, such as a ball, held at arm's-length, the ball being sighted on the upper edge of a window or picture-frame. Now close the left eye and open the right, and the ball will appear to have moved, or become displaced, several inches to the left of the chosen upright. If the ball is viewed in like manner from a distance of several feet, the displacement is considerably less. By the relative amount of displacement of things we see at various distances, we are able to estimate distance and relief. In the illusion, two projection-lanterns, placed side by side, throw red and green light beams which mix and throw a bright light on the stage screen, which is translucent. Now, if an object is placed about half-way between the screen and the lanterns, two separate 'shadows' of the object will appear on the screen. One 'shadow' will be in red, caused by the object obstructing the rays from the green lantern; and the other shadow in green, owing to obstruction of the rays from the red lantern. This may appear paradoxical, but it is a fact proved by experiment. If the object is moved nearer to the screen the two 'shadows' gradually merge, and, where the two colours merge, the object is caused to appear black, outlined on one side by unmerged red, and on the other side by unmerged green. The nearer the

object is to the screen, the fuller will be the black silhouette, but with narrower outlines of the two colours. Seen through the viewing-mask, the mixed red and green which causes the black silhouette becomes separated, so that really there are two images of the object close together, when near the screen, but wider apart when farther from the screen—i.e., nearer to the lanterns. This difference in the varying displacement of the two 'shadows'—small displacements when near the screen, and greater when further from the screen—results in the illusion of the shadow objects seeming to come towards the audience. When the performer throws a ball, the companion shadows are near the screen and have small displacement—in fact, appear as they would if seen by direct vision at long distance. As the ball travels towards the lantern, the displacement gets more pronounced the further the object goes, thereby causing the effect to our visionary senses that the object gets nearer."

## "THE AUDACIOUS MR. SQUIRE," AT THE CRITERION.

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